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MUSIC

PETER YATES

Fifty years ago last April 9, the eminent composer and pedagogue, Rimsky-Korsakov, conducted the first public performance of a work by his pupil, Igor Stravinsky, his Symphony in E. Seventy-five years ago this month, Stravinsky was born. At seventy-five, after fifty years before the public as composer and conductor, Stravinsky—I saw him lately, concentrated magnifying glass ready to his hand, while he followed the score of *Wozzeck*—proceeds at his unfailing pace, engrossed in every new dimension of his art.

To the most popular composer during his life in the history of music, our BIRTHDAY CONGRATULATIONS.

THE PIANO

After listening to the records of Wanda Landowska playing Mozart on piano and then hearing John Browning play a piano recital, I have come back to thinking about my longtime companion, the piano, that most difficult instrument.

It is a common fallacy that the piano represents a final improvement of the earlier keyboard instruments. Every musical instrument comprises a formidable set of limitations. Many cultures cherish the limitations of their instruments, being more concerned with the personality of the instrument and its expressiveness than with the impersonal dependability of its mechanism. The piano is by no means the least imperfect of instruments. To sustain one tone with the pedal by raising the dampers, you must sustain all tones which are sounding at the moment. The damper and soft pedals may be used together but not for different sections of the keyboard. The hammer striking the tone cannot be controlled after it has been mechanically released; thus a vibrato, as on clavichord or violin, is impossible. The tone is percussive, however softly struck, and fades rapidly, preventing an evenly sustained legato. (I do not accept the argument that the piano should be played as if it were only a percussion instrument). Changes in registration, as on organ or harpsichord, or in volume require a very exact control of the striking fingers; these relative distinctions can be maintained only briefly. The piano allows many more minute

distinctions in a single tone than either organ or harpsichord, but outright changes of quality or registration can be managed only within very narrow limits. The four ranges of volume, pianissimo, piano, forte, fortissimo, need to be rather precisely distinguished (the majority of players use only an interminably extended mezzo-voce). The distinction between piano and forte is the essential for music before Liszt. The great art of piano-playing depends almost entirely on illusion, on so placing the tones in time and relating them by volume and timbre as to impel the listening intelligence to supplement what is heard by as much more that is not heard. For that reason the piano is the most interesting, the most flexible, and the most discouraging of instruments. Between playing it well and making great music on it a technical and imaginative gulf is fixed.

Histories and textbooks will tell how the piano differs from clavichord or harpsichord, as a man differs from a monkey or a horse; they avoid theorizing how the piano mutated. For much of the theorizing which follows I am indebted to my friend Wesley Kuhnle, whose conversation about the building and the manners of performing on keyboard instruments at various periods has guided me beyond what I have been able to find in books. Looking into the subject, one finds that the grand harpsichord, seeking a larger keyboard with a balanced scale, which must be plucked from longer strings, necessarily grew wider and, like the dinosaur, longer and longer, to eight, to ten, to twelve feet. At such size complications developed, as with the dinosaur. To shorten the string-length, various stratagems were tried, heavier stringing and wound strings in the bass, which serve the purpose but dull the tone. (A modern piano has about twelve overtones, a harpsichord around twenty-five). Amid a welter of experimentation, a wooden machinery was invented to beat the strings with hammers, following the example of the dulcimer and the clavichord. This not unsuccessful mechanism was the first piano.

Since a direct action, like that of clavichord, which raises a metal bar at the end of the key to strike and press the string, would have produced small tone, the escapement mechanism was devised to throw the hammer against the string with an additional leverage beyond that of finger-pressure. With hammers, multiple stringing became possible, first two strings, as on some larger clavichords, even-

(Continued on Page 10)

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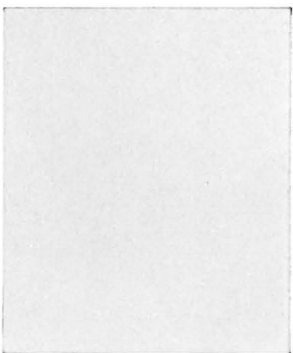
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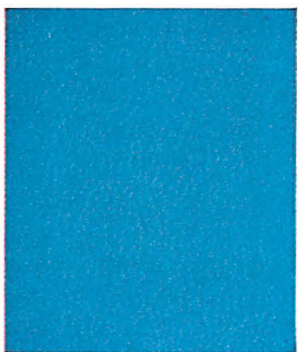
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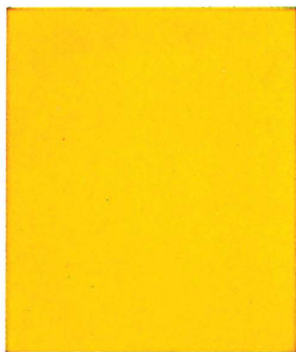
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CONTENTS FOR JUNE 1957

ARCHITECTURE

Office Building by Victor Gruen and Associates	12
House in Florida by Paul Rudolph, architect	14
House in the Hills by J. R. Davidson	18
A Town House by Henry Hill, architect	22
Small Sales Office by Killingsworth, Brady and Smith, architects	23
Hillside House by Greta Grossman	24
House by Marvin M. Beck, architect	26
House by Thornton M. Abell, architect	27
Weekend House by Paul Thiry, architect	28

SPECIAL FEATURES

Play Sculpture by Josef Seebacher-Konzut	16
Rico Lebrun — Interim Report by Jules Langsner	20
Music	3
Art	8
Notes in Passing	11
Books	30
Currently Available Product Literature and Information	35

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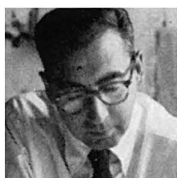
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ART

DORE ASHTON

Hans Hofmann was born in 1880 in Germany and spent his artistically formative years in Paris—the Paris which was experiencing rapid transition to what is now considered "modern" painting. Those years before the first World War supplied the foundation for Hofmann's lifelong esthetic philosophy. Though it has been a flexible philosophy, ornamented with timely additions, it has remained dedicated to the principles of the first decade of the 20th century.

At the Whitney Museum, a retrospective of Hofmann's works summarizes an era, for in it, Hofmann touches nearly every idiom contrived by his generation. These idioms are treated in terms of the lessons Hofmann learned as a youth—the lessons of good picture-making. The impressionists and post-impressionists had prepared the ground by analyzing and stating in specific, partially scientific terms what would happen if . . . if blue were put next to red, if color were

Hans Hofmann: *Ecstasy**Exuberance, 1955*

Courtesy of The Whitney Museum of American Art

divided according to the prism, if shadow were eliminated, if line were eliminated . . . The cubists and then the fauves took the analysis further. The important matter was to invent pictorial means capable of dislodging the prejudices of four centuries and it was an all-absorbing problem to which Hofmann devoted his painting life.

Although painters working to revise pictorial structure during the first decade were touched by new theories in science and philosophy which questioned the existence of simple solids, added the time-space dimension and stressed the importance of the subconscious, the exhilaration of their formal explorations left little room (and it was too early) for development of other facets. Hans Hofmann took the broadest implications of the work of the cubists, fauves and Matisse, and kept them intact.

"The object should not take the importance," he said, "There are things bigger to be seen in nature than the object." Those things are the natural forces, the tensions discovered by painters and scientists simultaneously. Hofmann divested them of psychological significance, formulating them into a simple theorem of "push and pull." He deplored what he called "tonal painting" and spoke of "pure painting" which for him proved to be an extension of fauve principles.

His paintings with few exceptions rest on the two pillars of compositional and color theory. Hofmann's urge—as exuberant and lusty as it is—is an urge to picture-making: to the resolution of certain formal problems. There is, as he says, an inherent dynamism in plunging lines and intense colors, in the assertive application of paint. And there are often equivalents to vivid emotion to be found in his paintings, particularly those of around 1950-53 when he painted sunbursts and summer effusions. But they seem to stay at an equal pitch (partly because of the equal intensity of all Hofmann's color), the result of his need to obey laws of design. Hofmann's approach to a canvas is fresh, unambiguous. He is an elder statesman true to a vision fifty years old.

The men who were born during the decade when Hans Hofmann's vision was determined utilized the discoveries of the cubists, fauves, symbolists and later the surrealists. They digested the stylistic lessons, absorbed the quasi-scientific attitudes to the picture plane and were faced with the imperative of endowing the international abstract style with a new content. Although the first generation of abstract painters was, as we see in Hofmann, aware of "forces" and of what is now

called "psychological reality," the preoccupations of style making took up its energy. Furthermore, this generation was nurtured in a period when philosophical materialism held sway. The perceived object was still very much with them though they tried to look behind appearances. But what they sought was still a solid construction, a statable isolation of the laws of nature. They sought to "fix" their intuition in formal terms.

Now it appears that the middle-generation painters are engaged in a struggle to establish another dimension. Pictorial means are given, but emotional content is the X factor. They are seeking, still, what Paul Klee sought in 1924. "What artist," he said, "does not yearn to dwell near the mind, or heart of creation itself, that prime mover of events in time and space." He thought of "a work of quite exceptional breadth covering the entire realm of subject, content and style," and added, "It's a good idea from time to time to imagine the possibility of such an achievement vague as it may seem today."

Several of the most important American middle-generation painters were included in Sidney Janis' recent exhibition of Eight Painters. Stylistically, they cannot be related—Rothko and deKooning share nothing in terms of style. What does relate them is an attitude toward the significance of painting, or, in other words, a new conception of the content in painting. It is an attitude already far removed from that of the elder statesmen who preserved their clear relationships to nature and objects. Because the contemporary painter sees himself as part of nature, his references to nature are oblique, and often, deliberately removed. He tends to make no division between perceived and felt, imagined and touched experience. Although he is concerned with "forces," they are not the clearcut oppositions of their predecessors. Yes and no, light and dark, push and pull are minimized since the truth these painters are concerned with is a complex psychological truth drawn off a total of contrary or ambiguous experiences. It is true that each painter still seeks what painters have always sought: the state of equilibrium arrived at through the creation of an integral work of art. And it is true that the checks and balances conventionally held to produce harmony are present in their work. But these are not the crucial factors. What matters to a painter like deKooning or Guston is that his painting be a record of his existence, an incipient confession. Theirs is a serious attempt to respond totally to life and to project that response in the hope that their emotions *within nature* are the symbols of their existence.

The problem of creating a work of art which transcends or epitomizes nature is shared by contemporary poets who have also been through the rigors of stylistic re-evaluation. They too have moved away from "laws" of composition and pure descriptive writing. There are, to be sure, always references to nature, and even exquisite description, in the verse of a major contemporary like Theodore Roethke, but they are put in the service of a bigger idea: that of the universe of man's emotions, of the tricks, mysteries and glories of his gift of consciousness. That a man is a sum of history, of physical activity and of the vagaries of his soul is implicit in a Roethke poem as it is implicit in a Guston painting. The content in both poetry and painting is ex-

*Photographs by Oliver Baker
Courtesy of Sidney Janis Gallery*

Philip Guston: *Fable*DeKooning: *February 1957*

actly that implicit complex of references to manifold experience. And it represents an unwillingness on the part of the artist to accept codification of his function, that is, his content. Ambiguity, as Empson proved, is a tool for clarity and depth in the hands of an artist. It is used by contemporaries to avoid the limitations of explicit, scientifically construed abstract painting.

To get back to the Janis show: There is a large black-and-white by Franz Kline—a strong shape made up of vertical and diagonal thrusts their velocity stressed by a few sweeps of gray. Kline repre-

sents a group of men who have, like toreadors, sought the moment of truth through what amounts to a sacred ritual. His "action" is authentic. Kline makes his sign magnificently, far better than any other painter in this group which includes the present Hartung, Soulages and many others. But it is, after all, a desperate pass at purity. Kline's paintings are a single fact in the case of abstract expressionism and they rest at a single level evoking a single response.

DeKooning on the other hand has developed varied insights during the past three or four years and his most recent painting in this show is a satisfying summary of his direction. Unlike the paintings in his last show, this one is frankly stated in a space established by the cubists, and is free of baroque flourish and extensions beyond the canvas. It is firmly composed in a nearly square format, and planes read lucidly from the dark blue horizontal form near the bottom (a traditional repoussoir) to the white, window-like form in middle distance serving as focal point. There is a decided tendency to closure in the understructure of the painting.

But, though the painting is composed in roughly classical terms, deKooning has used the devices of abstract predecessors in the interest of pushing his own peculiar feeling. In the weighted sweep of the brush where each ridge of succulent paint is tactile and sensuous, in the judicious spatters of color falling on back planes with the spark effect of water dropped into hot fat, in the bold juxtapositions of violet, pink, yellow, blue and white, he offers a stirring image. It is the response of a sensuous, vital man to a complex of experiences—to the luxurious sensation of space, the rhythms of things in space, the magic of light in space and his own motor negotiation of space. In spite of the closure, the firm composition, deKooning has suggested the multiple response which is the keystone of contemporary painting.

Philip Guston's recent painting, "Fable" represents a profound experience which is perhaps the beginning of the fulfillment of Klee's dream. Guston has mustered his whole experience in painting and his work is a convincing record of a history of emotions. Nature is in his work as it is in the work of a good contemporary poet: His conveyed experience touches memory first—emotional memory. Forms, or objects, in his painting are used as evocations not of specific seen and felt experience but of the memory of emotions generalized.

In his last show, Guston ventured into the diffuse world of amorphous forms in flux, climaxed often with a definite crest of feeling. Sensuous to an exquisite degree, those paintings were the flower of a quivering delight in the possibilities of paint as equivalent to emotion. There were, of course, inspirational paintings because they came without interference from the mind from the faraway reaches of Guston's emotional memory. Or so it seemed. Yet, behind each work was the history of his responses and the absolute security in technique which allowed him the freedom of inspirational composing.

So it is with the new painting, full of echoes of the past, yet new, strikingly new. The background is no longer the pink shuddering plane but rather, a turbid, gray-washed pink area which, in its various tones, is a place of many shadows, many inroads for the eye. The center is a mass of black, skidding forms—rusty oranges and grass greens quartered among them. The forms are closely linked, like ritual dancers, forming an ellipse which throbs against the background.

In still a more recent painting, the forms cling together in perfect apposition while still partaking of the background atmosphere. They are varied in shape, loosely defined, yet each color and shape could be no other. In this canvas too, Guston has painted an imaginary space moving behind a central form, a space of a hundred vibrations created by violet, gray, dust pink shadows. In this space, submerged blue and green areas correspond to each other yet never seem to be merely acceding to the demands of picture design.

The mass of forms is a seething center with its zig-zags of rust and fire orange, of spring greens, and blacks of railroad ties carried out to sea. Yet, there are cool depths, dim hollows for one to creep into, painted sublimely in colors of shadows and roses. This group of forms shivers, moves like the skin of a nervous animal, its fibers rippling beneath. Above, two orange, horn-like shapes stretch toward a tiny orange crest. And between mass and crest is an area of ether, a place to float in infinity.

Exactly what Guston has done in these new paintings is, I admit, nearly impossible to articulate. It has to do more with the content—a content as yet unavailable to the word—than with form. It may be that the force of these paintings derives from his ability to encompass many approaches, bringing them together in a kind of miraculous equilibrium. Guston paints superbly. There are delicate passages with

(Continued on Page 10)

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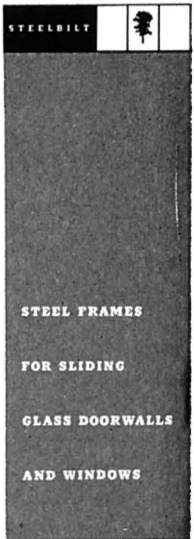
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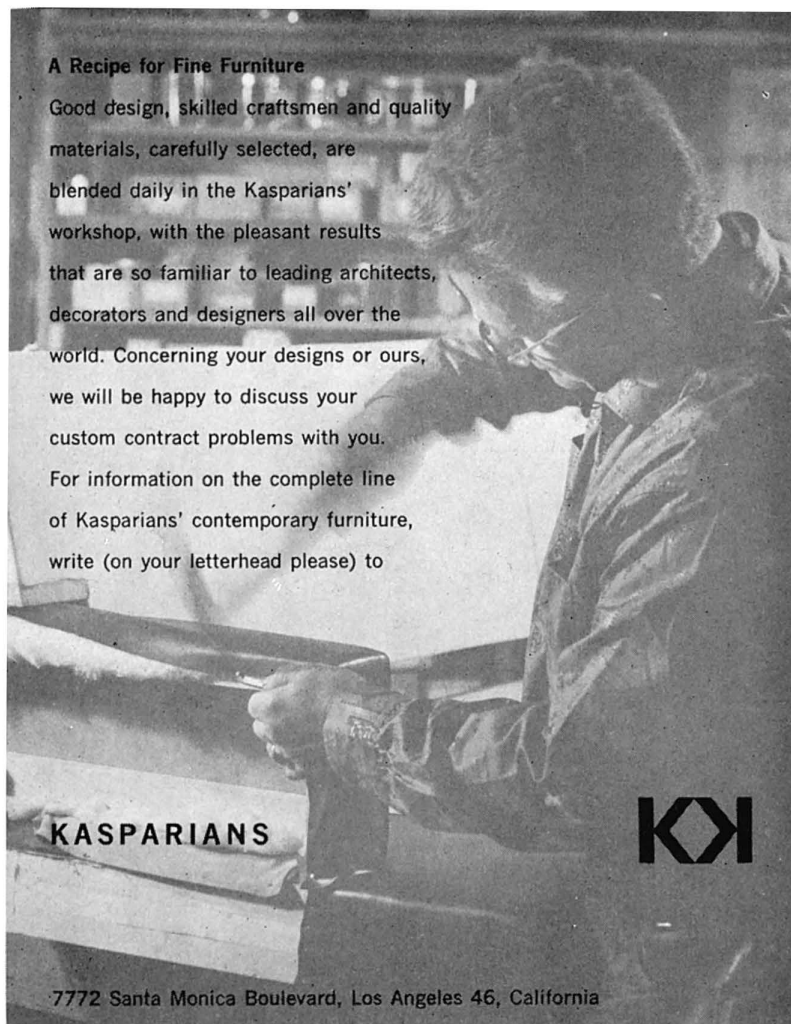
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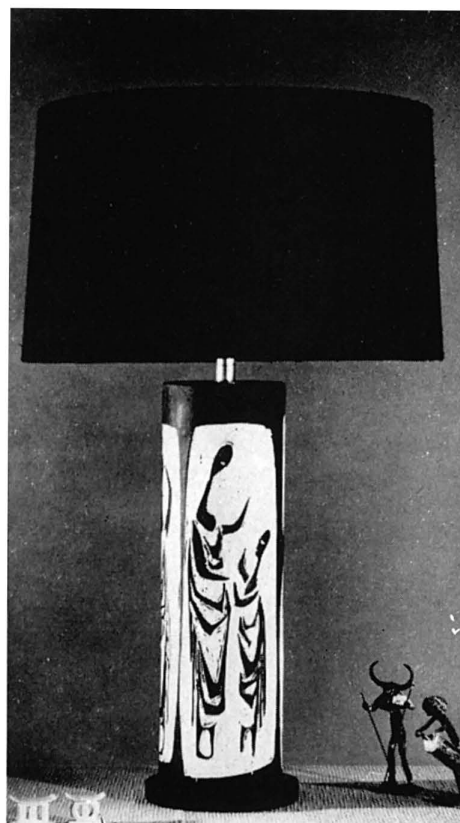
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ART

(Continued from Page 9)

barely a brush stroke visible; other passages are vitalized by a nervous zig-zag of color and still others are painted with an excitable but sure brush in short wavy strokes. Some areas are treated as suavely as an area in Titian. In terms of color, the paintings are unique. They are non-local, invented colors and if they are affecting, it is because of the brilliance of the painter for there are no explicit associations available in these tones. Finally, in terms of composition, the paintings are unorthodox to the eye, but under analysis, they are perfectly composed, balanced off, probably unconsciously by an artist of years of painting experience. None of these elements is singly responsible for the moving quality of the painting. It is their coming together with the artist's intention which counts. And his intention was not to make a single statement and confront a single moment of truth but to seize a whole of his own emotional history and live it through to a symbol of harmony on the canvas—or so it seems to me.

I won't discuss the other works now. Motherwell's painting is a prelude to his coming exhibition, and I intend to write about Rothko in one of the coming issues.

Other exhibitions of more than usual interest included Day Schnabel's show of recent sculpture at Betty Parsons. She is a solid craftsman in whatever medium she touches. And her development from cubism is a sound and personal progression. I liked several of her stone pieces, and the fantastic large plaster which sat, like some sea monster, enclosing a form underneath.

Another exceptional show was Jack Tworkov's exhibition at the Stable. He is a painter of special sensibility, with a touch rarely equalled by contemporary painters. But more of Tworkov in forthcoming articles.

Among younger painters, there were shows by Joseph Stefanelli and Miriam Schapiro which I found of interest. Stefanelli paints free interpretations of interiors with occasional figures or still-lives. His quick brushing and large division of space identifies him as a disciple of deKooning. But his color is personal and true. Had he worked longer and been more concerned with editing, Stefanelli would have made a very impressive showing.

Miriam Schapiro is a robust painter, concerned with sparkling color and baroque compositions. In nearly every painting in her exhibition at the Museum of Modern Art in the new talent series there are effusions of sky, foliage, flowers and the presence of pink-fleshed humanity. She works with long, vivid lines, worked together for contrast, and suggesting the gay entanglement of the nature she obviously loves. Her scrawls are vivacious, though at times, there doesn't seem to be sufficient volume to balance off their activity. Yet, she is working toward a baroque synthesis which is entirely personal and very welcome.

MUSIC

(Continued from Page 3)

tually three. In time the escapement was made deeper to allow still more leverage and a longer throw of the hammer, a development accompanied by much breaking of strings. Beethoven's pupil Ferdinand Ries tells of assisting Beethoven at a recital, at first turning pages but soon standing at the back of the piano to pull aside the broken strings while Beethoven went on playing. Heavier frames were built, bringing with them thicker strings and tighter tuning, until the modern piano appeared, a massive, steel-framed monster, made to be beaten not by fingers but by arms and back to the full force of the human anatomy.

Historians dispute the invention of the pedal. There is reason to believe that the pedal mentioned by Mozart was not a knee-pedal, like that still used on the harmonium, but a pedal keyboard of two octaves, which Mozart in later years carried with him and placed beneath the instrument to supplement the bass. In any case, the damper (or damper-raising) pedal was in use by the time of Beethoven; Haydn indicates the use of it in one of his last sonatas. This pedal raises all the dampers, lengthening the duration of the struck tones, while supplementing them by the sympathetic resonance of the unstruck strings. Soft pedal effects were obtained by a variety of means, yielding finally to the present mechanism, which alters the position of keyboard and hammers to strike only two instead of three strings, leaving the third string open to supplement the tone by softer sympathetic vibrations. (*Una corda* refers historically to the same effect on a two-string instrument). The damper pedal has been called "the soul of the piano"; it may also be its curse, by letting the undifferentiated resonances accumulate, drowning the musical design in noise. The soft pedal is intended not so much to reduce the volume as to

(Continued on Page 32)

The great thing about widespread literacy, it has been remarked, is that it has conferred on man the inestimable blessing of being able to read the daily press. It is certainly true that societies which are literate (and which sometimes like to think of themselves as civilized on that account) devour quite remarkable quantities of newsprint: for most people, in fact, reading means reading the newspaper before anything else and maybe to the exclusion of anything else.

But just as it is fair to say that the word "newspaper" is seldom literally accurate, so the word "reading" is for the most part a courtesy description of what a newspaper demands of its clientele. The modern newspaper is in reality a topical magazine; the news is provided not so much with a view to giving information as entertainment; it is intended less to illumine than to dazzle.

"By his company shall ye know him": not only is this true of the news to be found in the press, it is also true of the form that the news takes. It explains the emphasis on the human angle, the emotional afflatus, the over-dramatizations, that take one often so far from the humblest origins of the story.

There are, of course, the "class" newspapers which are to be found in nearly every country and which take a serious view of their mission. They are sober, factual organs of limited circulation and considerable influence. They do their best to observe Scott's famous dictum that news is sacred, opinion is free. And yet one has only to examine simultaneous issues of, say, the London and New York "Times" and "Le Monde" to be struck with their dissimilarity and even, on many occasions, with their disparity. Their record of the facts of an event or conference may well be much the same, though pressure of space makes this far from certain. Their estimate of trends, their interpretation of causes and motives, indeed the whole character and spirit of their make-up will almost certainly be profoundly different one from the other.

Reading or at any rate cultivating the newspaper is not, therefore, a trivial undertaking. The press today has a dominating influence for better or worse, on the quality of social life. At the very least, it is the main agenda-making body for the daily conversation of the population. This being so, the reader of the newspaper does well to be alert and on his guard (which is not the same as being cynical).

He needs to know what kind of a thing a newspaper, *his* newspaper, aims to be; how it comes into existence every day, and what financial arrangements enable it to survive from year to year; he needs to understand the different character of its assorted ingredients, to distinguish sharply between an editorial and a news-story and a feature-article (particularly when the paper

itself tends to blur these distinctions); he needs to be able to tell a stunt from a cause, a thought from a wheeze, a fact from hearsay; he needs to be able to detect cant or sincerity, exploration or evasion, in the very style of the words used; particularly, for this is fundamental, he needs to be constantly alert to when he is being treated with respect or with condescension.

It may be, of course, that the average person would rather give up reading the newspaper altogether than submit himself to so disciplined a regime. Assuming a less drastic reaction, however, it seems incontestable that the regime ought to begin early rather than late. People make their first contact with the theoretically adult newspaper long before they are themselves adult: it lies about the house, it absorbs many hours per week of parental attention, it contains children's features; and even the grown-up features are most often painfully intelligible, being written (according to the best prescription) for people with the mental age of twelve years.

For these and other reasons, it is now generally accepted that the newspaper is an object for classroom appraisal, both at school and in their adolescent and adult education. And the kind of work one has in mind is not the formal lesson or the set description, nor again is it the cautionary sermon; it is rather through analytical discussion, analytical in both the intellectual and the practical scissor-chopping senses, that the distinctions and contrasts and discriminations indicated above can be brought out.

Of all kinds of classroom material, the newspaper is the easiest to obtain and the most satisfying to destroy. This process of taking the paper apart can take various forms which will bring out the different aspects of the matter, the chopping up of the daily paper proves a stimulating and instructive occupation. By this means one can learn empirically a great deal about the press as an institution and about the technicalities of newspaper production and make-up. The essential queries and cautions raise themselves, and the groups soon discover the respects in which they can trust their newspapers and rely on their judgment. They will develop, unconsciously, a selective attitude to what they read and an ability to remember all the time that there may be another version of this story, even that the truth may lie elsewhere. They will have become, or be on the way to becoming, interested and critical, rather than indolent and naive, readers.

For the business of the world's news is a serious matter that vitally affects the minds of men. It is said that we get the press as well as the government, that we deserve. Whatever may be our deserts, however, we undoubtedly need the best today.

—UNESCO COURIER



OFFICE BUILDING

BY VICTOR GRUEN AND ASSOCIATES

This project, for the Tishman Realty and Construction Company, Inc., of New York, is a new 13-story, limit height, structural steel frame building, with glass and aluminum exterior walls, fully air conditioned, with complete sun and heat control. It is the first major new office building in the Los Angeles area with integrated parking facilities.

The structural framing consists of all welded two-way rigid frame construction. By utilizing all welded, fully rigid connections between beams, girders, and columns, a frame is developed which is fully rigid in both the north-south and east-west directions. Framing in the east-west direction consists of a framework of columns and continuous girders which cantilever approximately 7' past the columns at the sides of the building. Framing in the other direction consists of lighter beams spaced 6'-8" apart, spanning 20', framed over the girders. Special connections for the beams framing into the columns in this direction provide the required rigidity in the north-south axis. The strong axis of the steel H columns is alternated in each row so that the column system is capable of resisting forces from both directions.

This rigid framing system has made it possible to eliminate all structural walls above the basement level since no shear walls are required. The elimination of structural walls has made it possible to make use of the lightest possible interior partitions and exterior building skin, which is reflected back into savings in the weight of the structural system. Further savings in weight of steel have been achieved by taking advantage of the full continuity of the structural girders made possible by the welded connections which, together with the cantilevered girder ends, have permitted utilization of a much lighter section than in a more conventional type of frame. The total amount of framing steel amounts to about 1150 tons, or only about 10 lbs. of steel per square foot of building. This represents a savings of approximately 3 to 4 lbs. over many buildings of a similar nature.

The floors of the office building are concrete.

The structure of the parking garage portion of the building is of reinforced concrete. Since the planning of this portion has resulted in a split-level arrangement, the structure has been divided into two halves, each independent of the other. Columns are set in from the edges of the cantilevered edges of the floors of each half of the structure, and their spacing has been determined by the automobile parking layout. As in the office building structure, the lateral forces are transferred into the columns. Their relatively deep, narrow shape is a result of both providing the greatest lateral resistance in the weak direction of the building, and of interfering as little as possible in the layout of the parking system. Footings for both portions of the building are supported on piles.

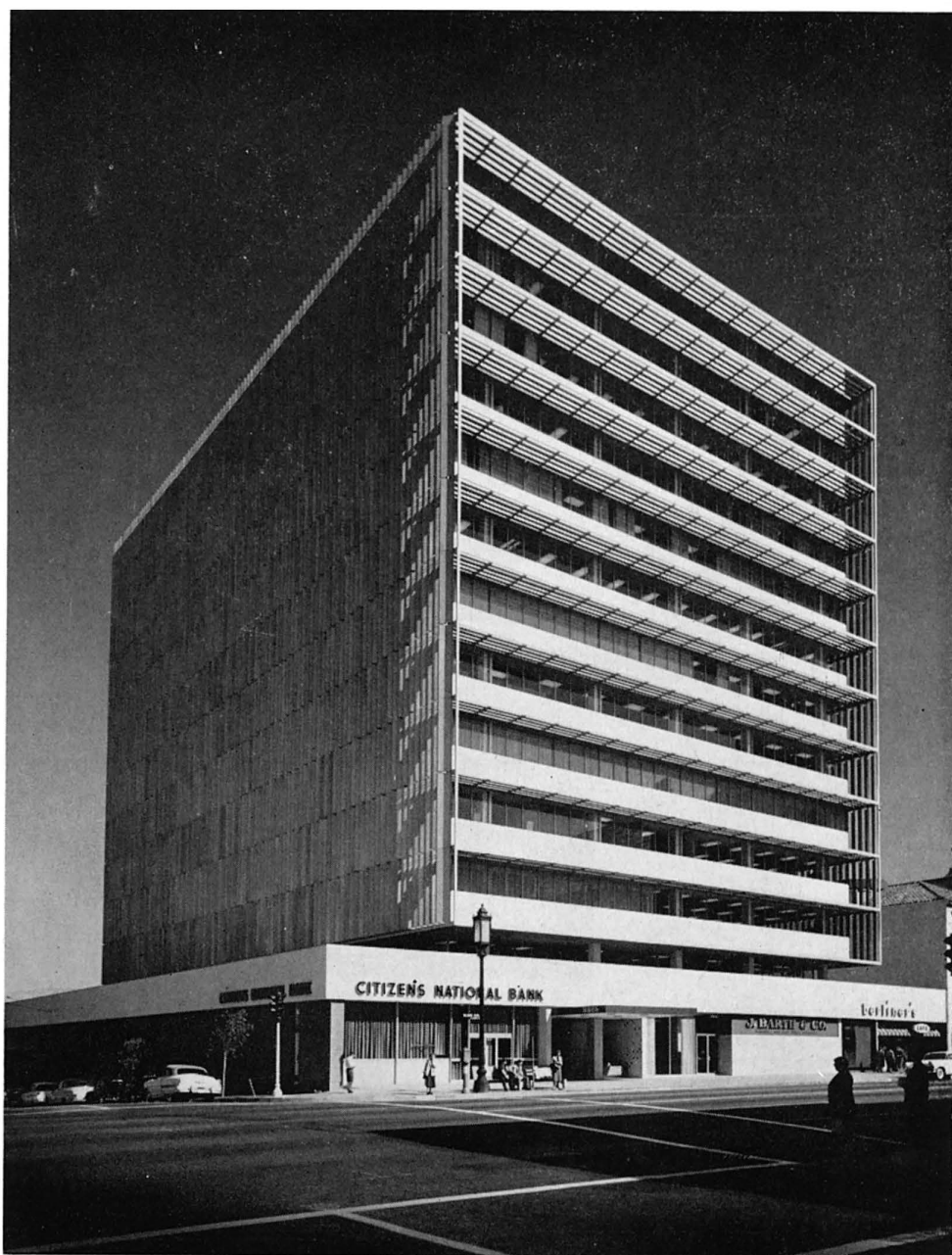
Since no solid walls are required for structural purposes, it has been possible to provide the maximum amount of glass on the exterior of the building. Glass walls surround each floor, permitting the maximum amount of natural daylight into the office spaces.

Many studies were made of the exterior walls to determine the best answers to all the problems associated with the construction of these glass walls. Although of obvious advantage in providing the maximum amount of daylight, from the standpoint of heating and cooling such walls offer little resistance to the passage of heat, and fur-

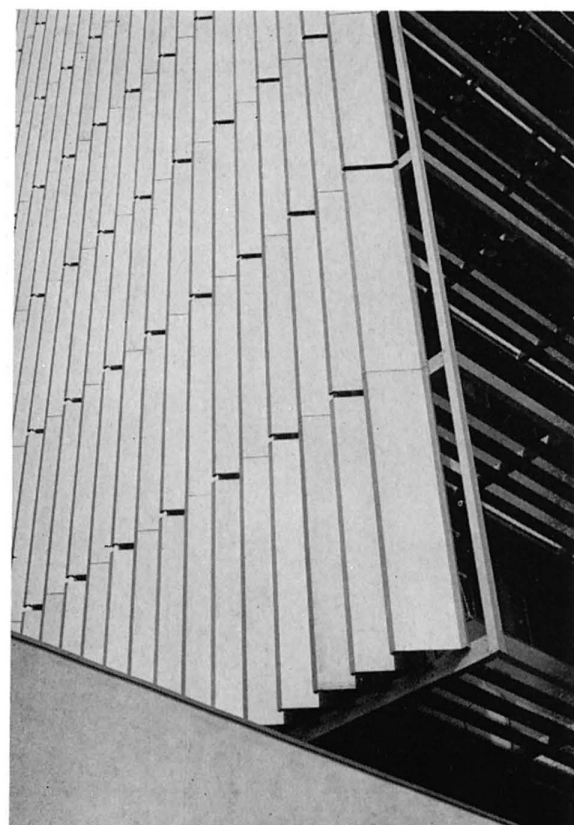
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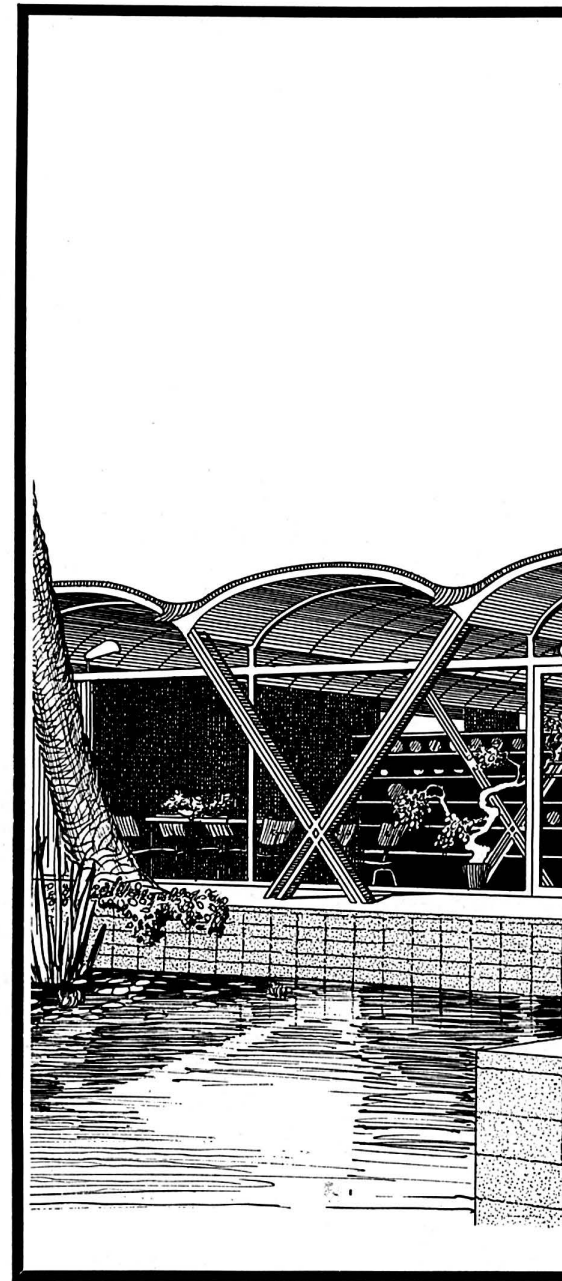
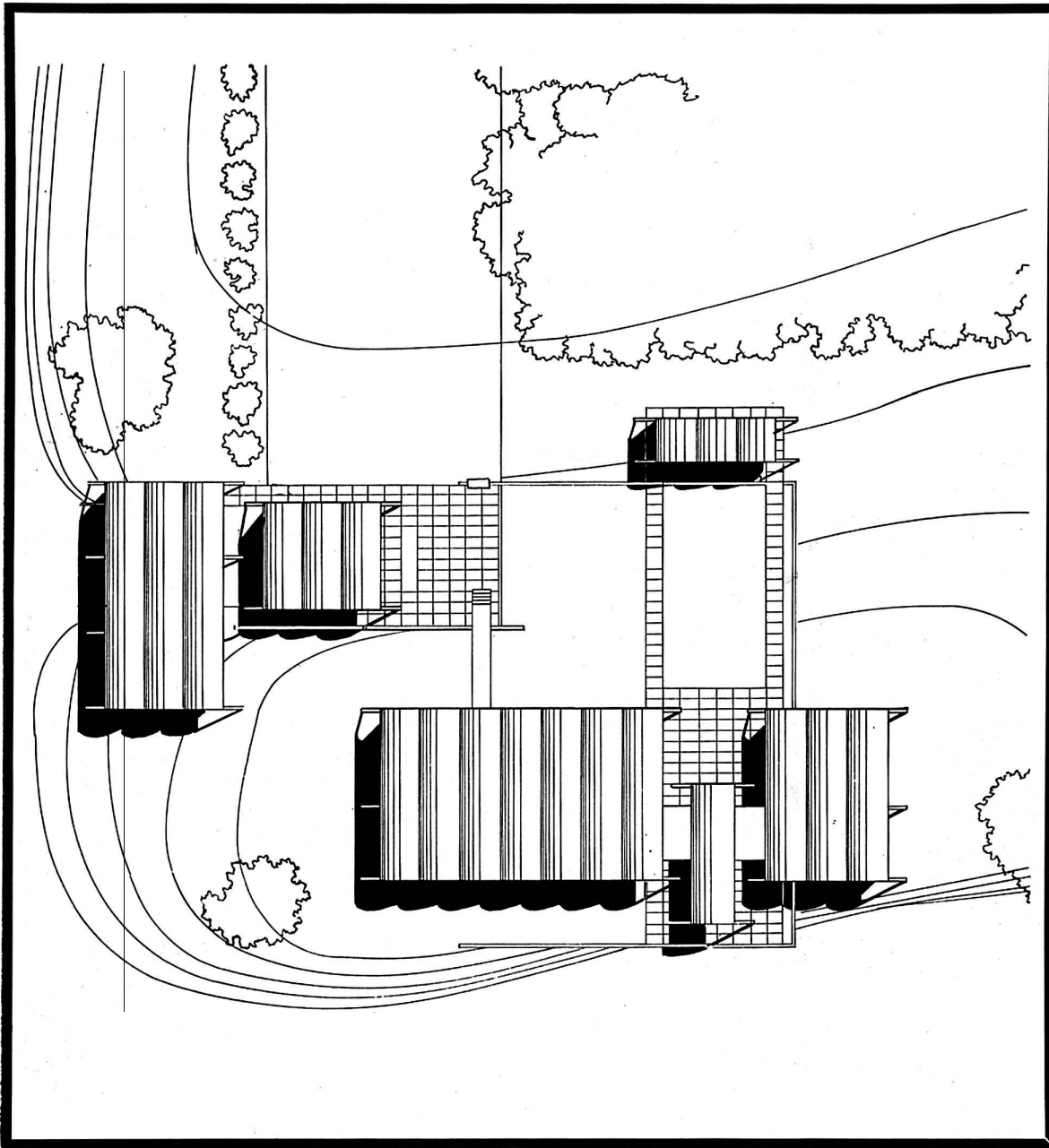


VICTOR GRUEN, A.I.A.
 R. L. BAUMFELD
 EDGARDO CONTINI, A.S.C.E.
 KARL VAN LEUVEN, JR., A.I.A.
 BEN H. SOUTHLAND, ARCHITECT
 HERMAN GUTTMAN

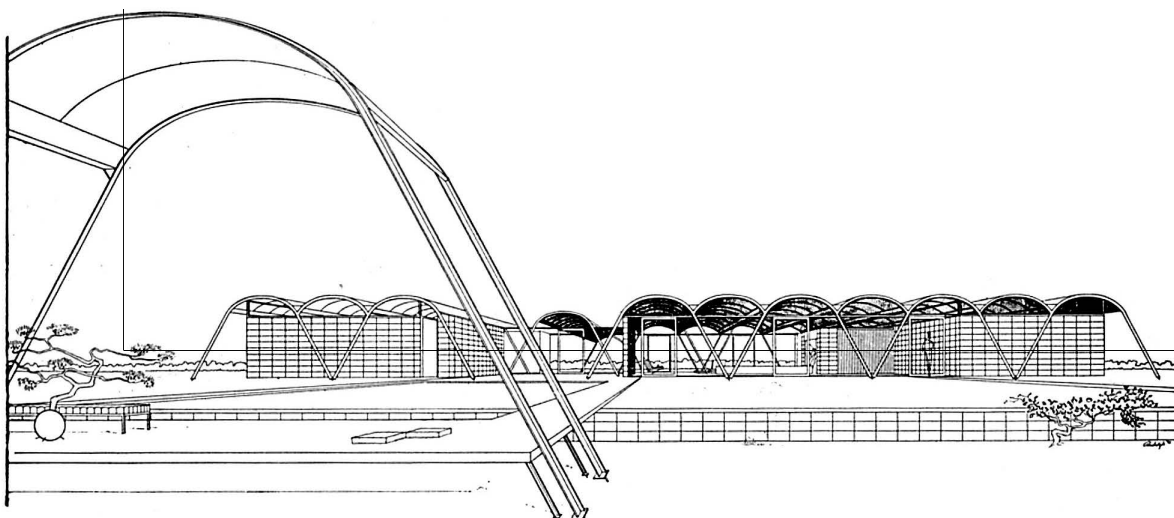


PHOTOGRAPHS BY GORDON SOMMERS



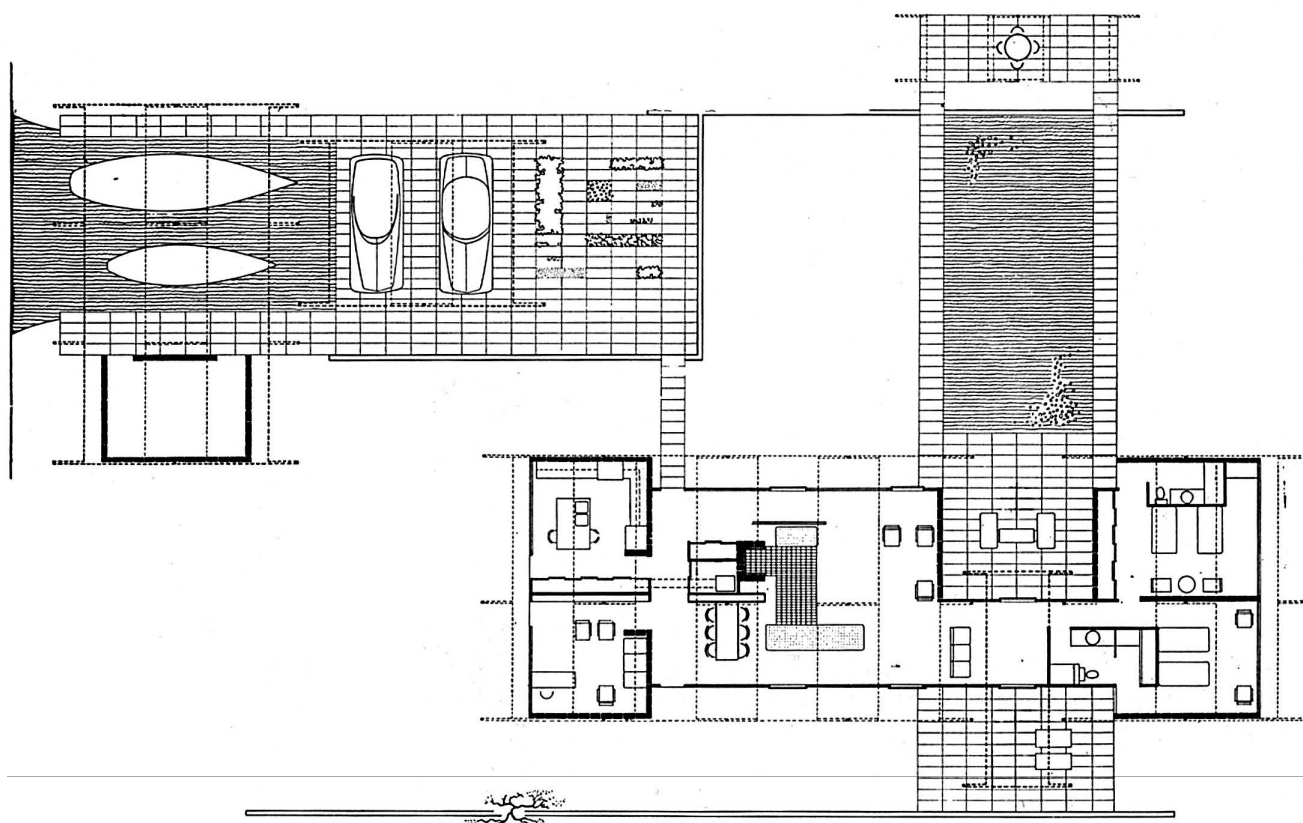
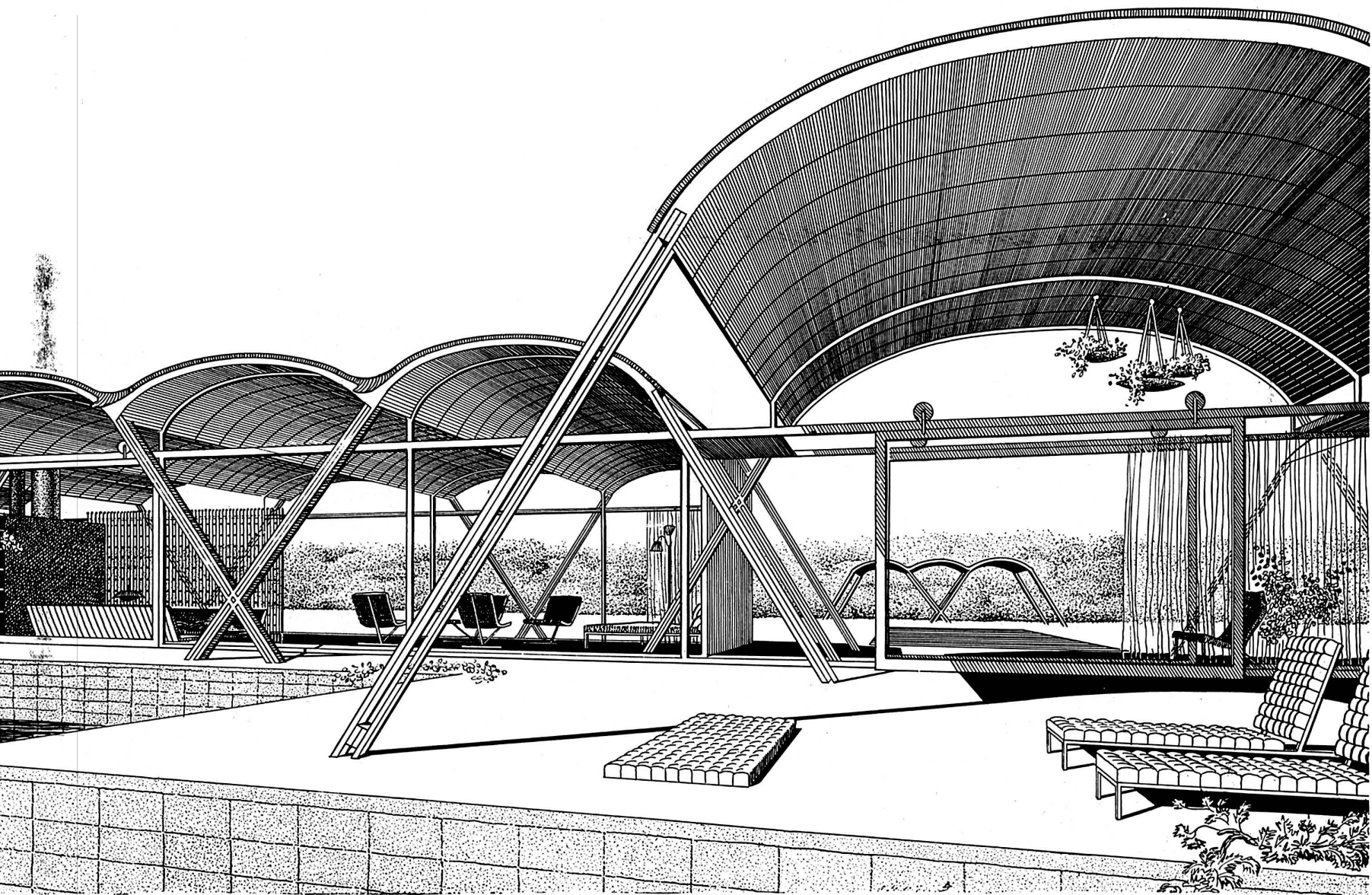


HOUSE IN FLORIDA, BY PAUL RUDOLPH, ARCHITECT



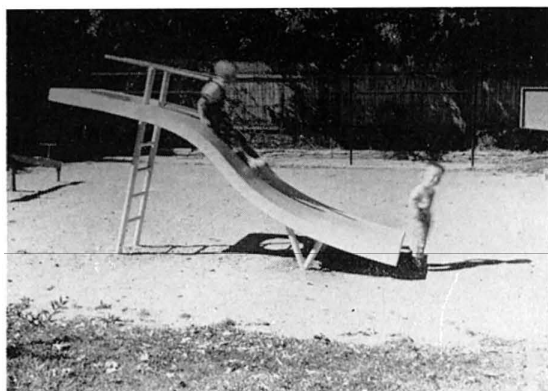
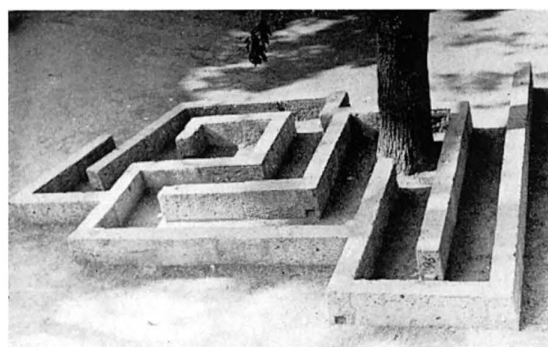
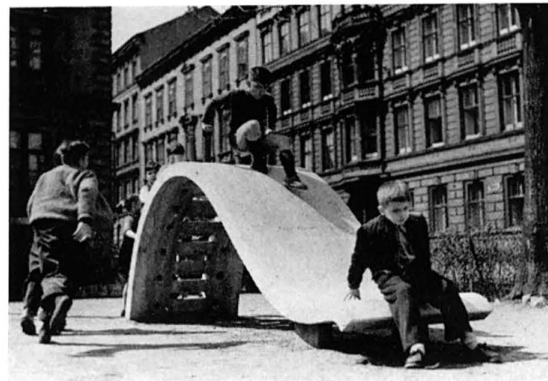
This house is an attempt to expand space by bending plywood and supporting it on a steel primary structure. A kind of open shelter, it is well isolated from its neighbors on the bend of a beautiful river on the west coast of Florida.

The project includes a boat house, shop and swimming pool to augment the usual facilities provided. Glass areas with rolling window sections expose most of the general living area of the house. Those portions where privacy is necessary are enclosed in concrete brick walls. Entrance is through a glassed-in area way which divides the living and dining section from the sleeping quarters, and leads through to a semi-enclosure which becomes a part of the terrace, swimming pool, recreation center. The open living area occupying the center of the structure has the quality of a glassed-in pavilion. Enclosure again occurs beyond the living, dining areas and kitchen unit for a small study. Separate structures house the car port and boat house which is immediately adjacent to docking facilities.





PLAY SCULPTURE BY

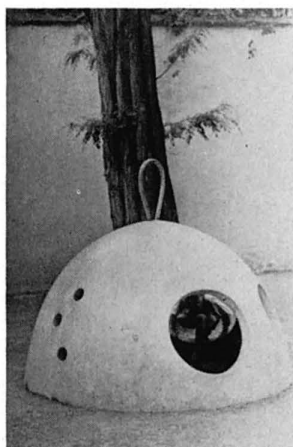


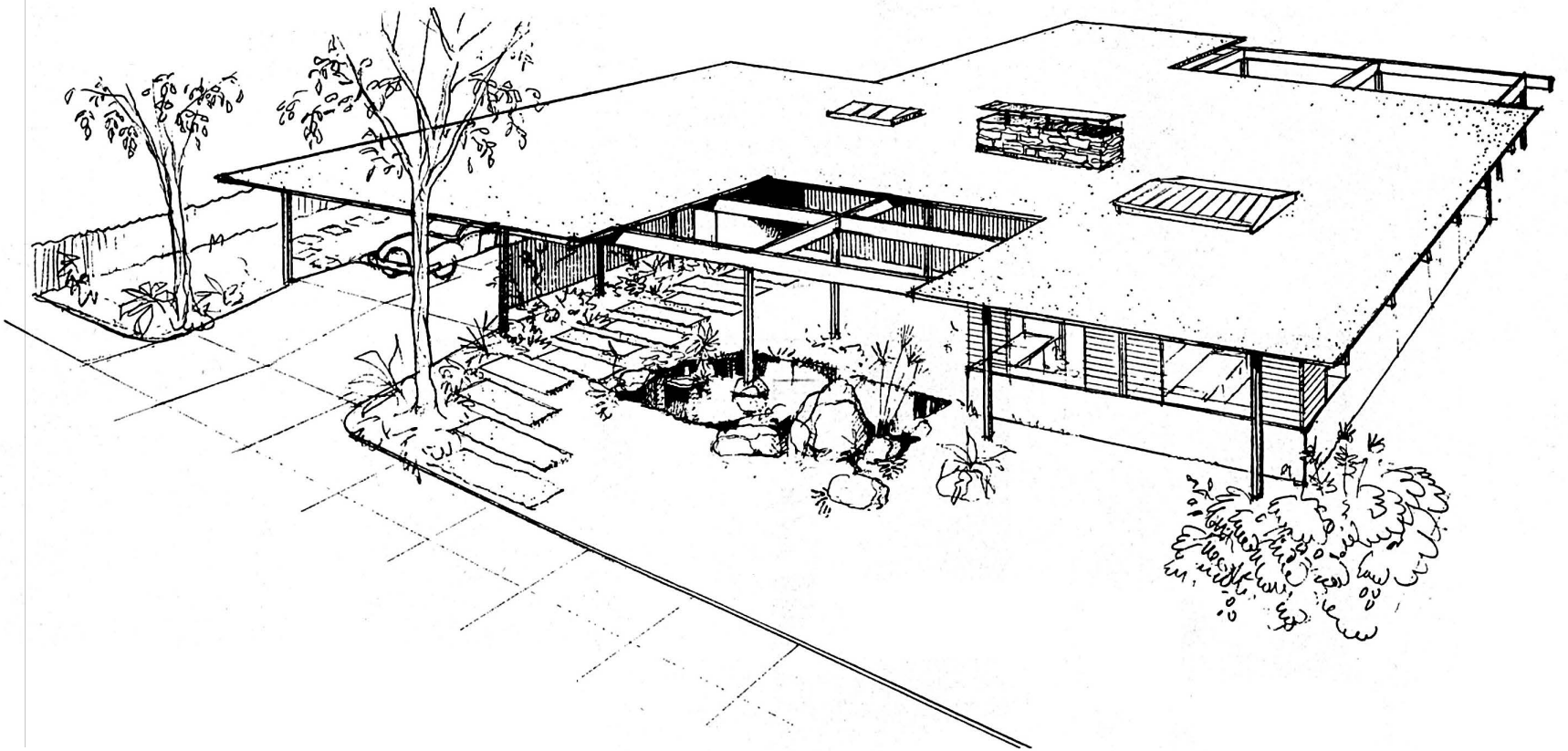
JOSEF SEEBACHER-KONZUT

These play sculptures have been executed upon order of the City of Vienna and placed in public parks adjacent in most cases to apartment houses. The approach to play was taken from ideas originally developed by Moller Nielsen in Sweden. However, it was found that in practice results are somewhat different because a child's fantasy is not limited to recognition of a certain subject, that is the representation of an elephant, a house, and so forth. It was found desirable not to use animals as play sculptures because in most cases the child's position towards the animal has been somewhat falsified. To ride a crocodile in reality would be dangerous. It was instead decided to offer in each form a variety of playing possibilities which could be enlarged and developed and discovered by the child himself.

In some cases the construction makes the child overcome difficulties in having to climb up in order to be recompensed by a slide; the need for a hideout is satisfied through the use of hollows; certain forms which offer a degree of difficulty enable the child to engage in the necessity of finding a solution; there are walls against which small girls can play ball while the boys are provoked to climb; there are arrangements for playing with sand for the very small.

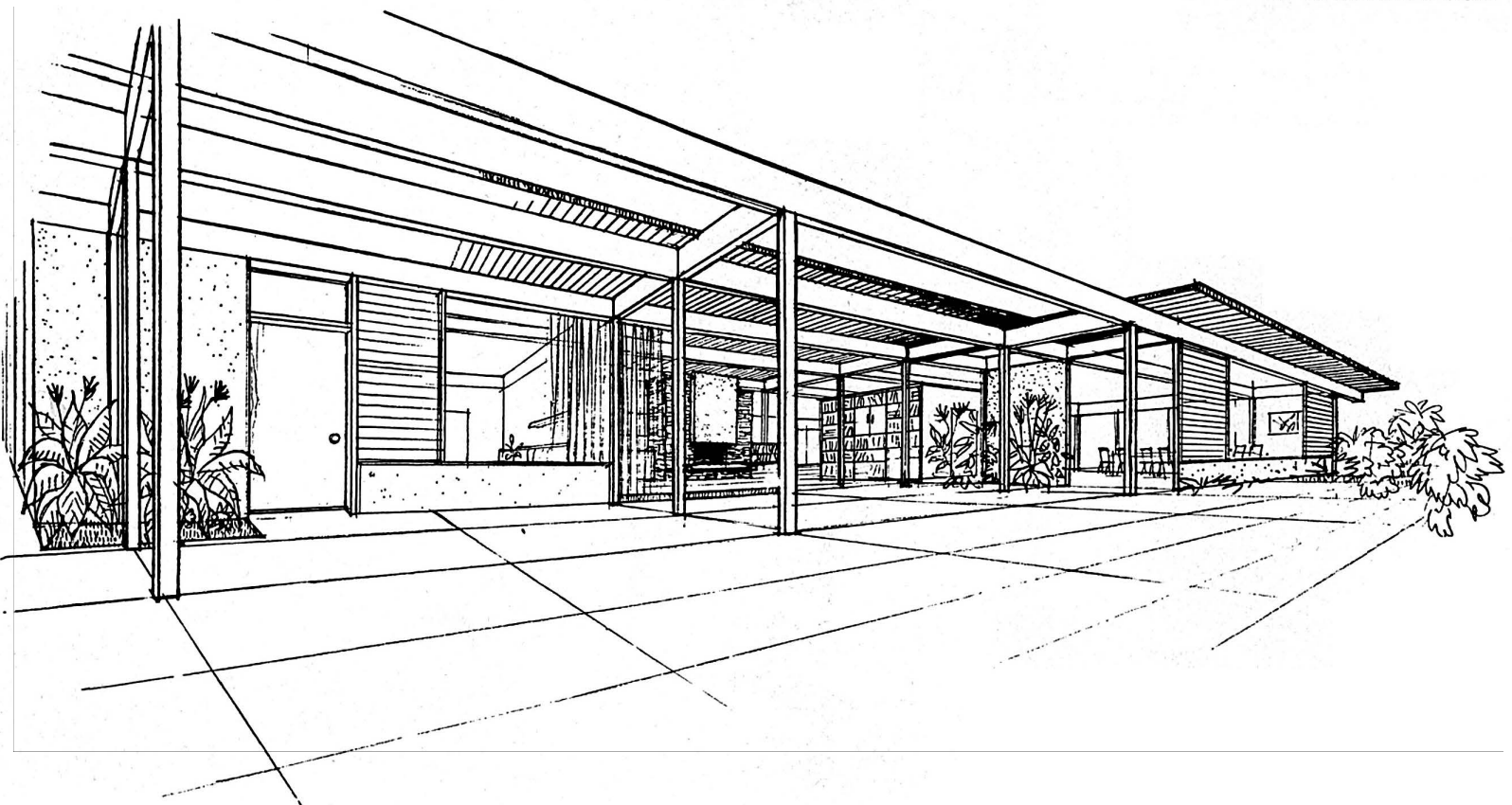
Every detail of play sculpture must be justified by functional necessity, and every material should be used in its own way. These sculptures are of reinforced concrete and iron tubes. The color of the concrete is almost white while the tubes are painted in bright yellow, red and blue. It was necessary to consider the maximum of play value with the minimum cost as well as the esthetic value. Safety factors also had to be considered inasmuch as Vienna playgrounds have no supervision.

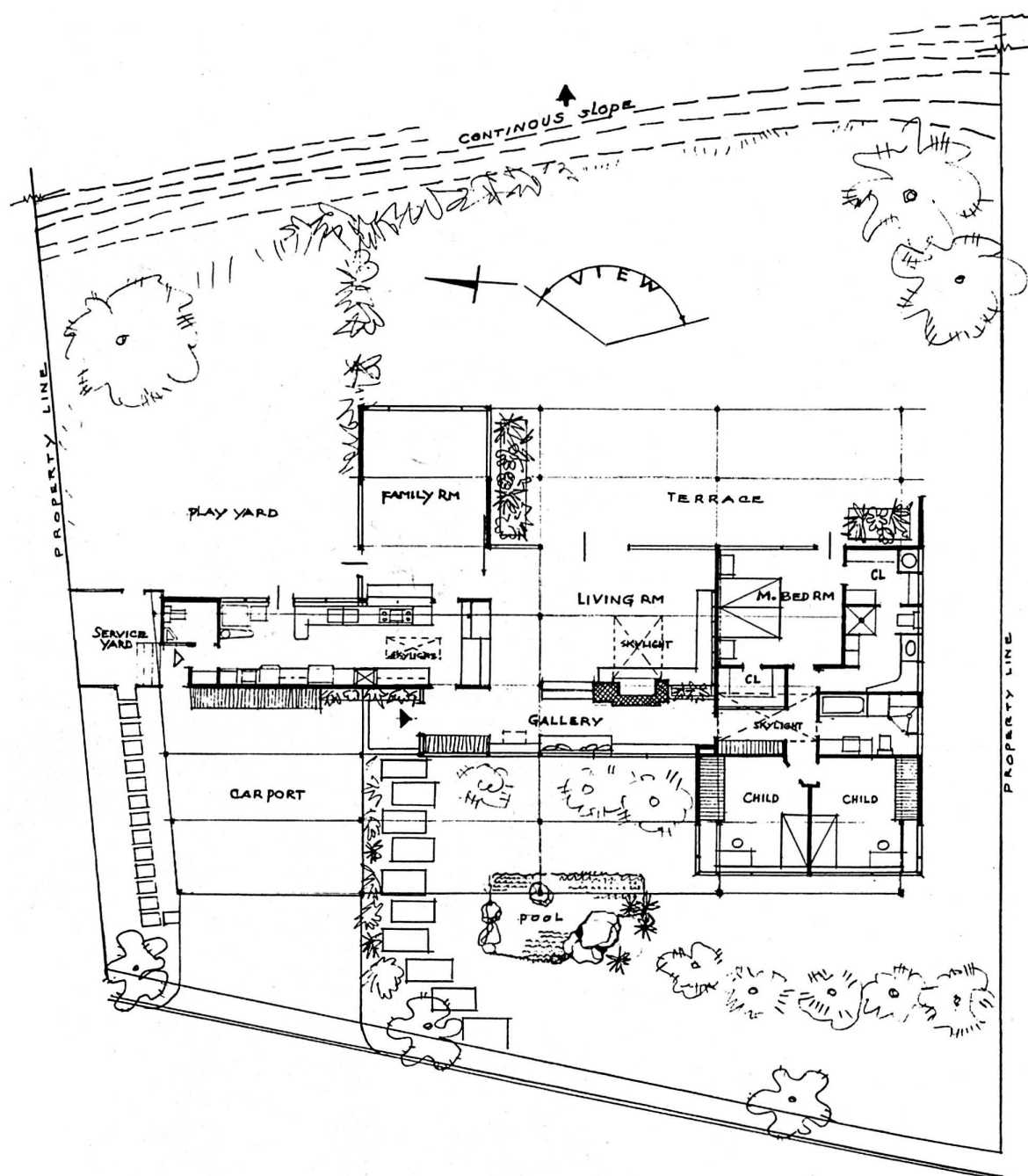




HOUSE IN THE HILLS

BY J. R. DAVIDSON





The building site of 100' by 200' has a magnificent view of canyons and hills. The house is set and planned accordingly.

The plan is developed to meet the needs of a family with 2 small children. A family room with an adjacent outdoor play-area for the children is placed in such way as to allow for easy observation from the kitchen proper.

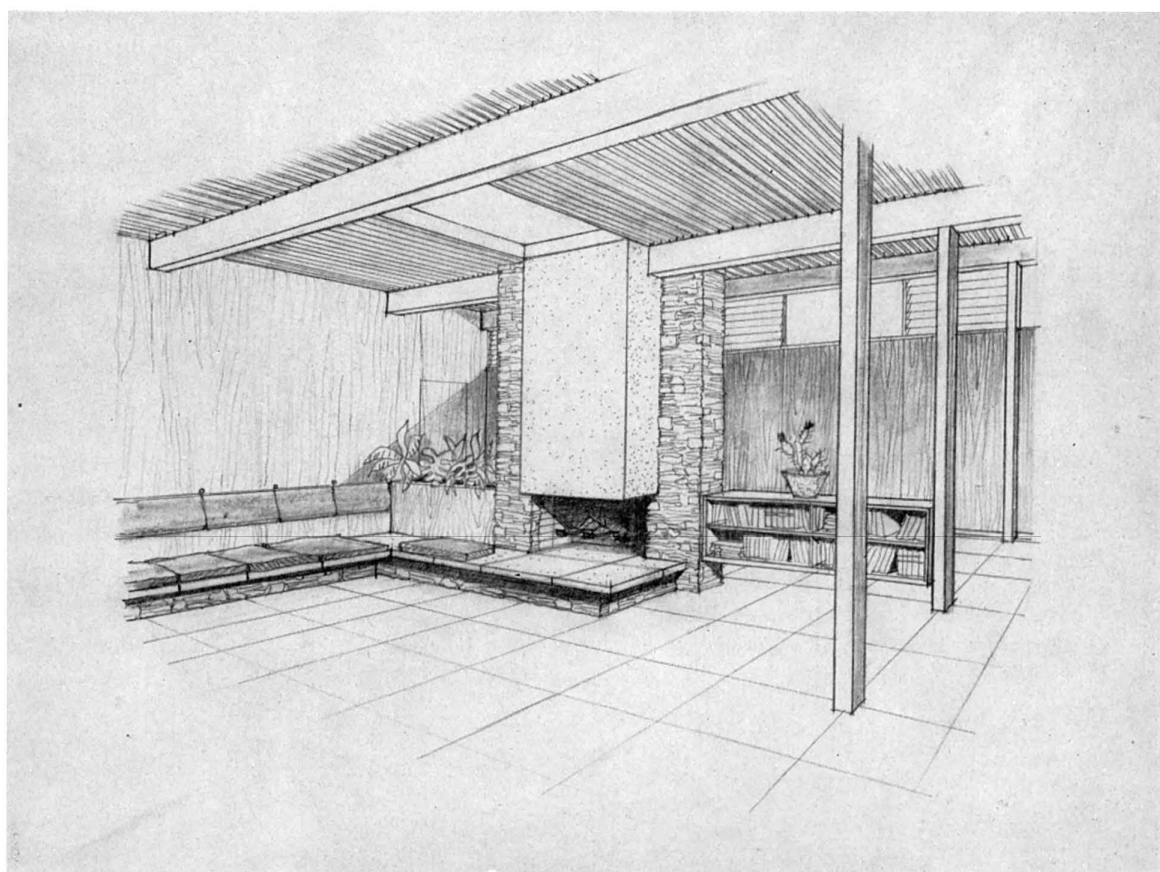
All rooms except the children's bedrooms enjoy the view and have access to the main terrace.

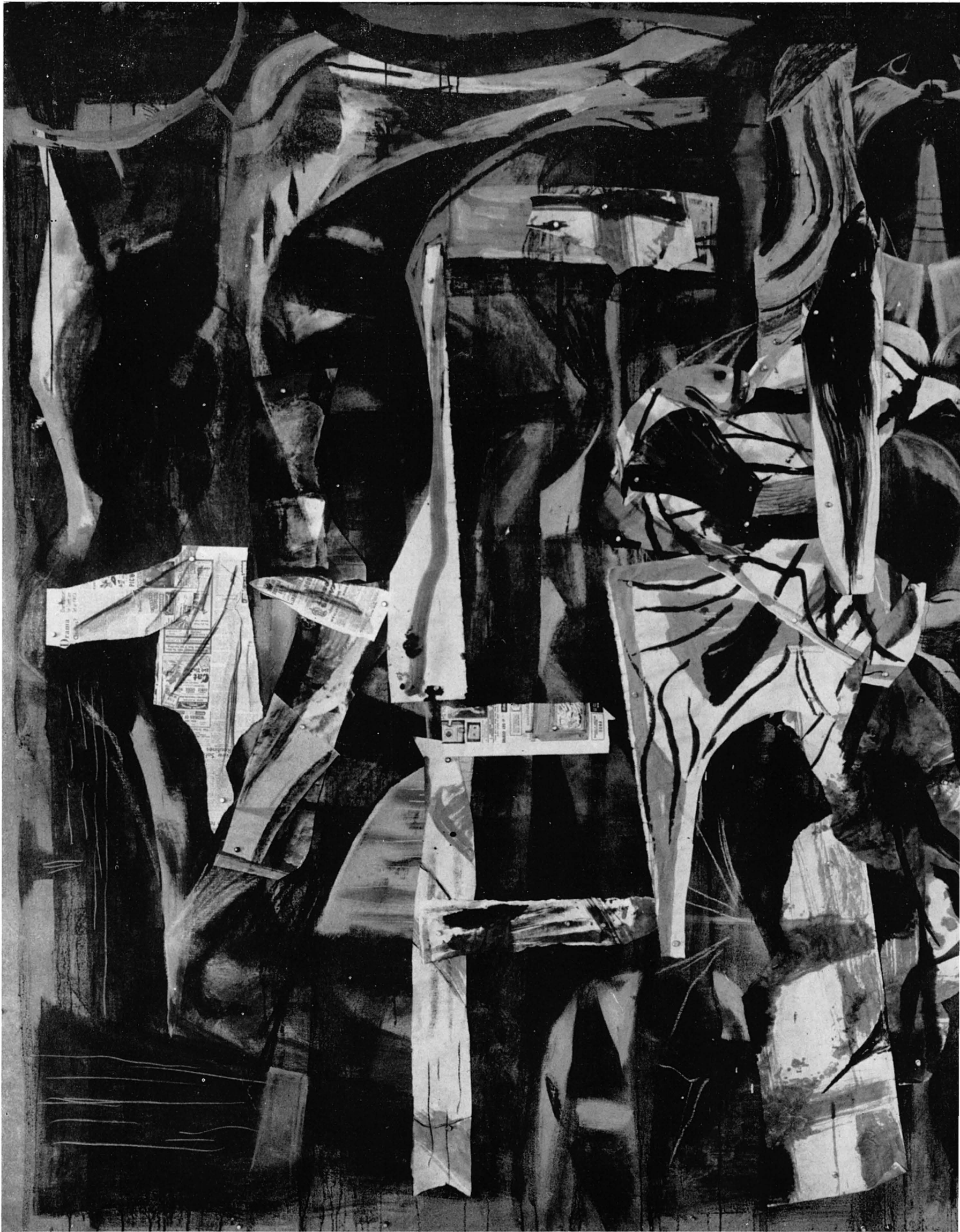
The structure is an all wooden post and beam system with a module of 20' by 8' and is so engineered that no load-bearing walls are necessary.

Except for the bedrooms and bathrooms, solid walls between spaces are either omitted or are storage walls of varying heights, open or glazed above, thus giving an added feeling of spaciousness to the living quarters.

Exterior walls are stucco. Interior walls to be drywall painted or wood paneling; floors to be covered with cork tiles and ceiling of exposed specially grooved 2" x 4" T&G roof sheathing, except in bathrooms; copper radiant heating pipes to be embedded in the insulated reinforced concrete floor.

The house has 2330 sq. ft. of enclosed space.





Black Golgotha, 1957

Spring Golgotha, 1957



Crucifixion, 1956 Collection, Mr. and Mrs. John Rex

Rico Lebrun

INTERIM REPORT

BY JULES LANGSNER

There's no use plotting in advance the transformations of an artist under the spell of the creative daemon.

The work of such an artist zigzags in direction, spans vast distances at a bound, turns around on itself back to a starting position, perhaps meanders for awhile along a bypath before returning to a mainline of development.

Sudden shifts in an artist's work may prove as much a surprise to him as to an outside observer. Yet capricious as creative permutations may appear at first glance, given perspective, one may discern a pattern in what had appeared to be so many random adventures.

It is now possible to detect continuity of direction in the recent painting of Rico Lebrun. His efforts, over a period of five years or so, had taken him on tangents away from his main course. It turns out he was aboard a circumbendibus. He has wheeled full circle, back to what might be called the 'potent image.' But with significant differences.

On a visit to Lebrun's studio in West Los Angeles after an interval of several months, I was startled to see a new series of works on the *Crucifixion*, a theme that had occupied his undivided attention for a number of years until 1950. The imagery of that earlier period was indeed 'potent,' powerfully persuasive. Lebrun had dramatically staged this most tragic event. Curtained in night light, the protagonists were conceived as contained units, apprehended by the spectator from points of vantage. The observer was just that—an observer—an onlooker, a passerby, a sight-seer.

The angle of vision has shifted. Lebrun now moves the viewer inside the event. Notice in the recent versions of the *Crucifixion* illustrated here how the concave geography encloses you, how the barrel of the chest cave surrounds you, particularly in the presence of the canvases themselves, standing, as they do, seven or more feet high.

The very physical substance of the flawed ladder, the riven cross, are invested with emotional overtones, as if the fissured human forms transmuted their being to the surrounding environment. The observer's status changes. He now is a participant himself, encircled by the tempest of that convulsive moment.

Lebrun succeeds in drawing the viewer into the picture by internalizing exterior nature, and by externalizing interior states of being. Indeed,

internal and external realities have become one and the same.

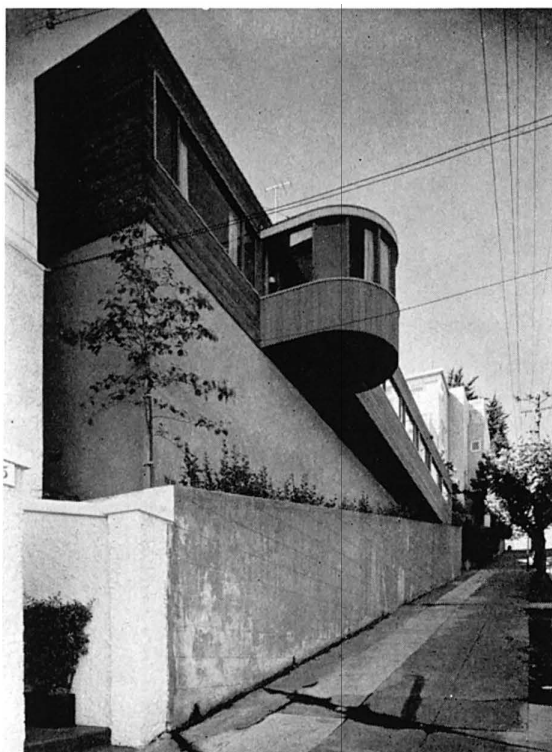
True, Lebrun remains the spiritual descendant of Matthias Grunewald, but he presents his vision in pictorial language fully of our time. For this artist the *Crucifixion* is central to the human situation. He is impelled by some inexorable inner necessity to fashion a potent imagery that would vivify the *Crucifixion* in the light of contemporary experience. He seeks to make concrete, immediate, pertinent to the human condition today, a subject encrusted with stylistic associations.

It might be helpful to trace briefly Lebrun's development since the monumental *Crucifixion* series of 1950. Shortly after the scores of paintings and drawings were first exhibited in December of that year, Lebrun went to Mexico. Following his return two years later, he busied himself with consolidating new visual ideas and work procedures he had essayed in Mexico. He had tried his hand at collage and found it to his liking. During this consolidation phase Lebrun created enormous abstract collages, mostly of vibrantly-hued Mexican landscapes. From a controlled virtuoso draughtsman he became an orchestrator of cut-out fragments. Time and place were transmuted into visual essences.

Improvising freely, assembling and re-assembling painted fragments until his 'notes' moved together in exact concord, Lebrun gained a new spontaneity now built into his work habits. The procedures employed in the current *Crucifixion* pictures combine direct painting on the canvas with a constantly changing montage of superimposed paper cut-outs. Varied-sized strips of paper, upon which the artist has sketched and painted interval 'ideas,' are tacked to the picture, moved about to suggest the widest possible number of alternatives, replaced by other strips as new variations rise to the surface, until final decisions are made.

As a result the once crepuscular dramatist has become a lyrical colorist, almost, it seems at times, under the hypnotic influence of radiant color. Lebrun's Mexican experience can be traced most directly in the way vibrant color permeates his recent painting. Color, however, is now more than a matter of inflection. It is indivisible from the total conception. Take, as a case in point, the flower tints, almond and peach tones of *Spring Golgotha*. Made resonant by contrast with smoky grays, jet blacks, luminous whites, color animates the painting as if it were a wall over

(Continued on Page 31)



The approach is from the dead end of a city street, and from this southwest corner the lot drops 36' to a northeast corner. There is a glimpse view of the San Francisco Bay due east.

It was essential to have a one-floor plan—thus the driveway and garage above and the basic plan becoming a platform elevated above the sloping property. The blank wall of the house immediately south rises 3 floors above the garage floor level; the buildings to the west are considerably higher; and the immediately adjacent building to the east is a higher apartment. Privacy became a problem, and made it essential to block vision angles all coming down into the site: thus the overhangs toward the terrace—these overhangs being dropped to the 6'8" grass head line increasing their effectiveness.

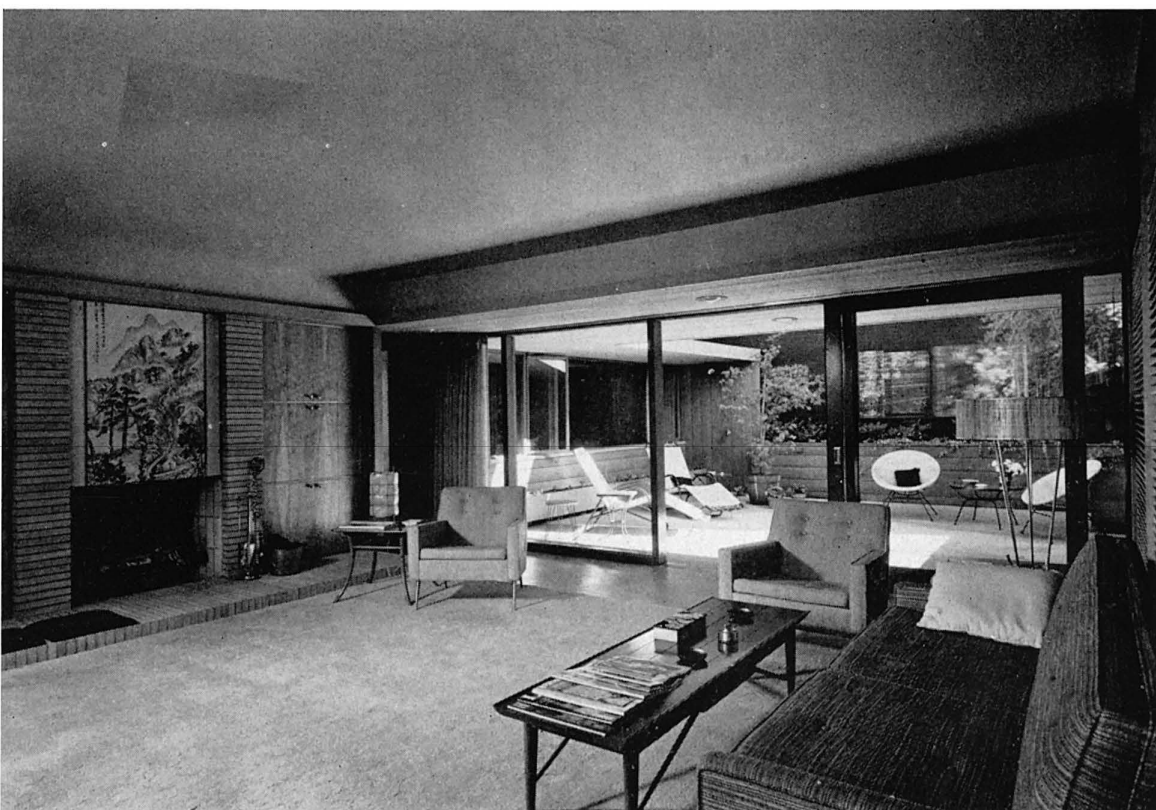
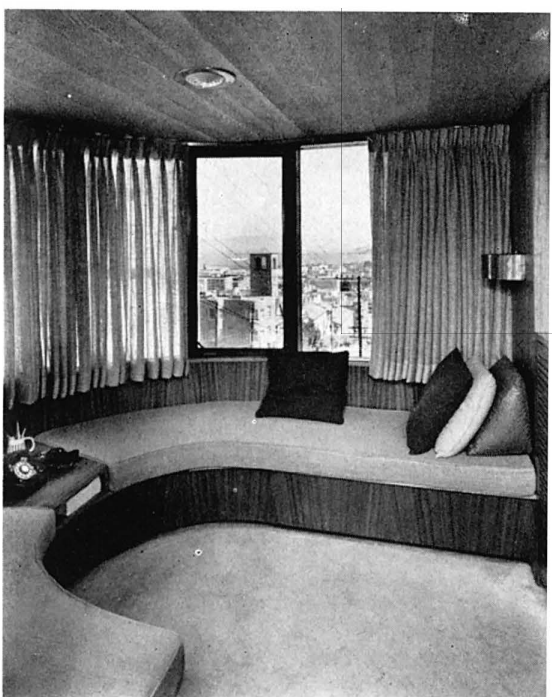
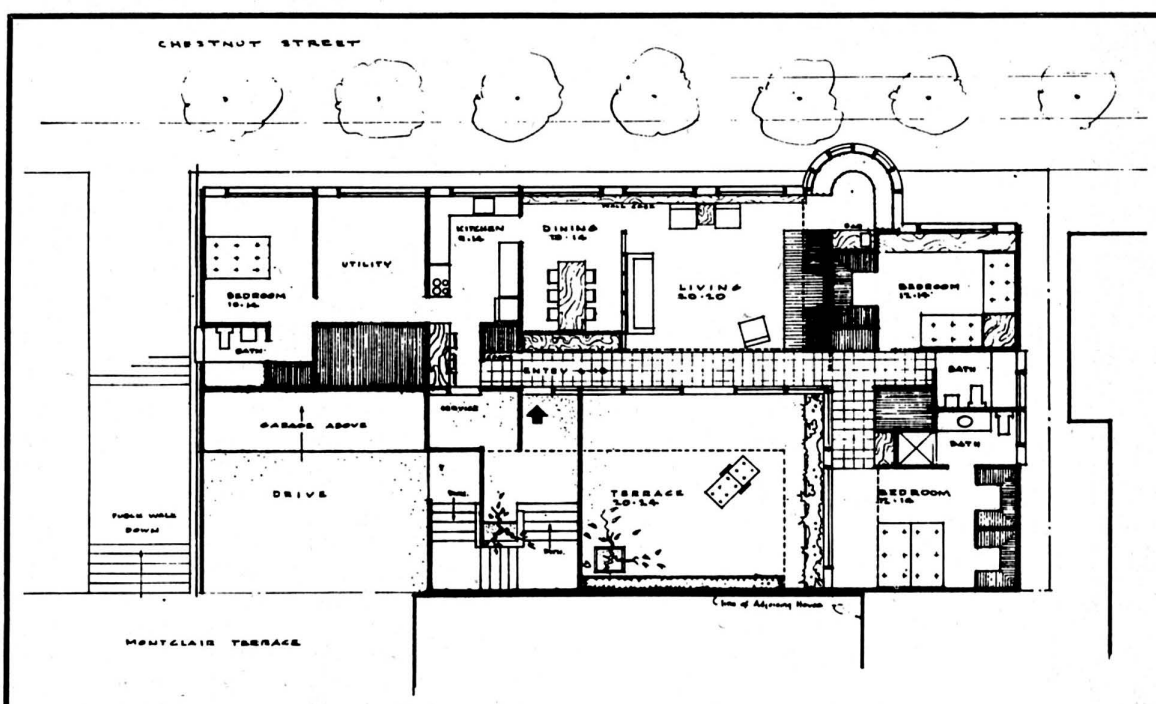
The underside of the overhangs and lower ceiling defining the entry and circulation area is of resawn pine stained gray-gold; exterior redwood siding is stained a paler gray-gold; the stucco below is a paler gray tan.

The fenestration of the north side is kept as a strip window from the maid's bedroom through the living room, closing out traffic sounds but maintaining a view across the street of solid greenery. The sill of the projecting cantilevered alcove drops, as does the daughter's bedroom, on the northeast side, as here the elevation is far enough above the street sounds.

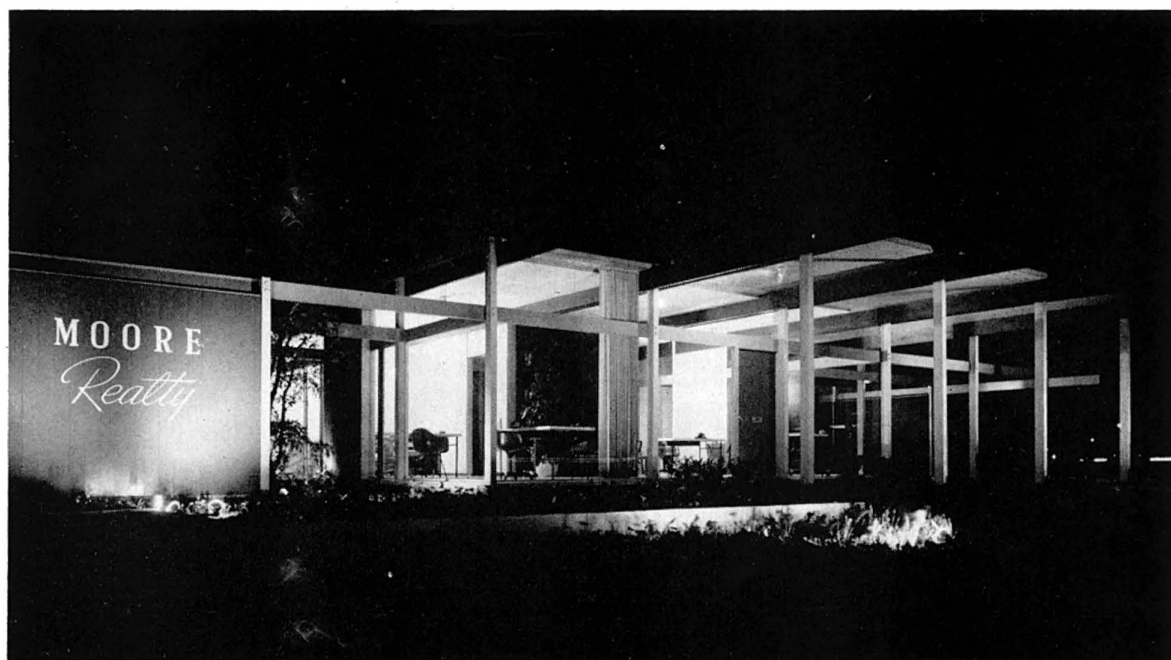
The bedroom wing can be completely closed off by a sliding partition at the fireplace wall. The daughter's bedroom can be closed off from her bathroom by a sliding screen so that this bath can be used for guests without disturbing the bedroom; however, most of the time this is left open.

A TOWN HOUSE BY HENRY HILL, ARCHITECT

JOHN W. KRUSE, ASSOCIATE



PHOTOGRAPHS BY ROGER STURTEVANT



SMALL SALES OFFICE

KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS

The building is a branch office for a large realty firm in the Long Beach, California, area. The main objective of the design was to provide identification of the sales office without the usual mass of signs. It is located at the intersection of two major boulevards and has an enclosed area of 812 sq. ft. It is basically a glass cube with shear walls located at the extremities of the beam system. The shear walls also provide backgrounds for the simple sign pattern as well as structural support.

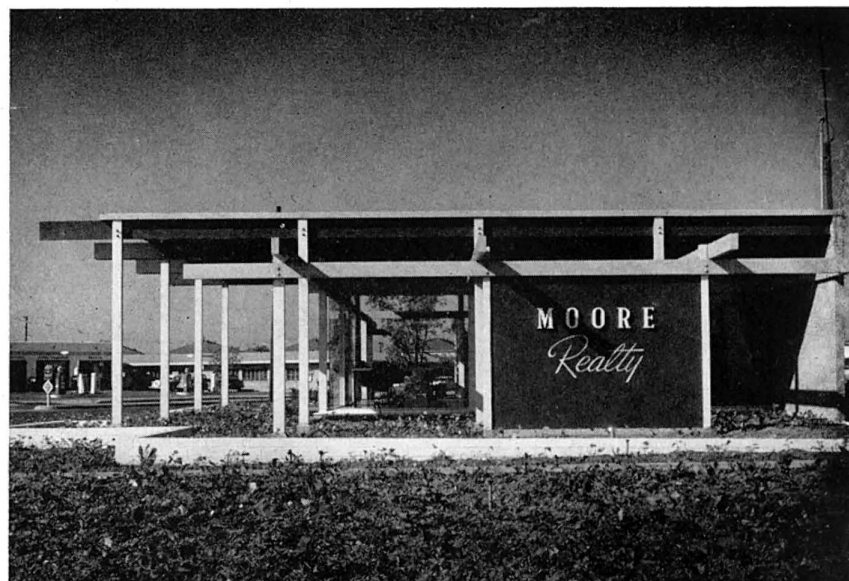
The wood floor has been raised 20" above the surrounding grade and soil is retained behind masonry walls. At the end of the ground lease the fill will be scooped away, the extended walls unbolted and the building moved to a new site.

Entrance to the building is over beige concrete stepping stones through a bed of Algerian ivy. The office accommodates a sales staff of six, all women. The colors are beige combined with light blue with strong accents of chocolate and deep blue. All columns and beams are white.



STAN YOUNG OF FRANK BROTHERS, COLOR CONSULTANT

EDWARD LOVELL, LANDSCAPE ARCHITECT



PHOTOGRAPHS BY MARVIN RAND



Working area in the kitchen with cooking top and oven, stainless steel sink and built-in refrigerator and freezer. The walnut kitchen counter separates the eating area; the sliding doors are Marlite; the top, white Formica.

This house is built on a $\frac{3}{4}$ of an acre knoll with a sweeping view to the south and west. It is cantilevered over the hill and supported by tripod steel posts. The foundation is an L shaped concrete wall on the upper part of the knoll itself, where it was also possible to plan a spacious garden on the same level as the house. A lower garden under the structure itself is still to be developed.

In order to achieve a completely open floor plan, the roof has been carried by steel posts and open web beams at the outlines of the structure. The 4-foot module is enclosed with glass and masonite in aqua, yellow, gray and white. The redwood siding is stained black. There are no interior walls except for those enclosing the bathrooms. The cabinets used as partitions are walnut, 7 feet high and supported by chrome steel legs. Marlite and walnut are used as wall coverings, and in some cases the redwood siding has been carried on through the interior. Flooring is terrazzo; the back screen of the fireplace is rough travertine; the ceiling is white acoustical plaster, the metal trim is painted aqua and black.

HILLSIDE HOUSE BY GRETA GROSSMAN

Furniture, lamps, and fixtures by Greta Grossman



Window shades in gray, white, and yellow, same size and colors as the fixed panels, are drawn on some of the windows.

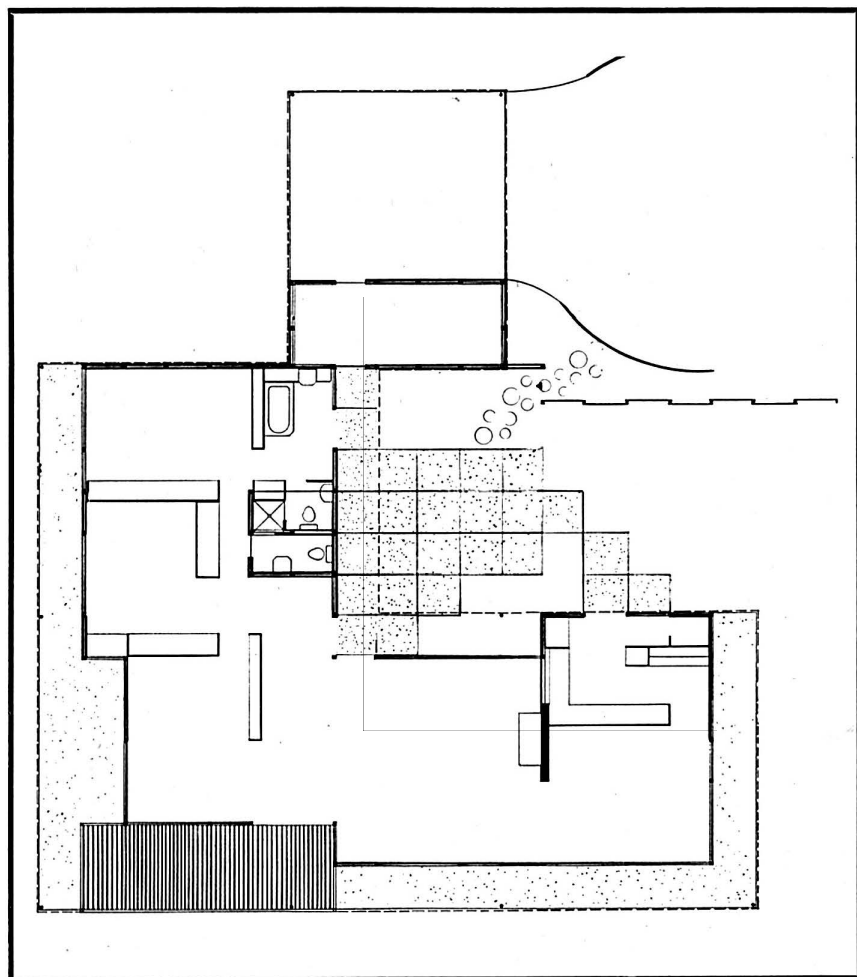


Walnut cabinet-partitions on chrome steel legs with perforated Masonite sliding doors, aqua, white, gray, yellow, used as storage for working areas.

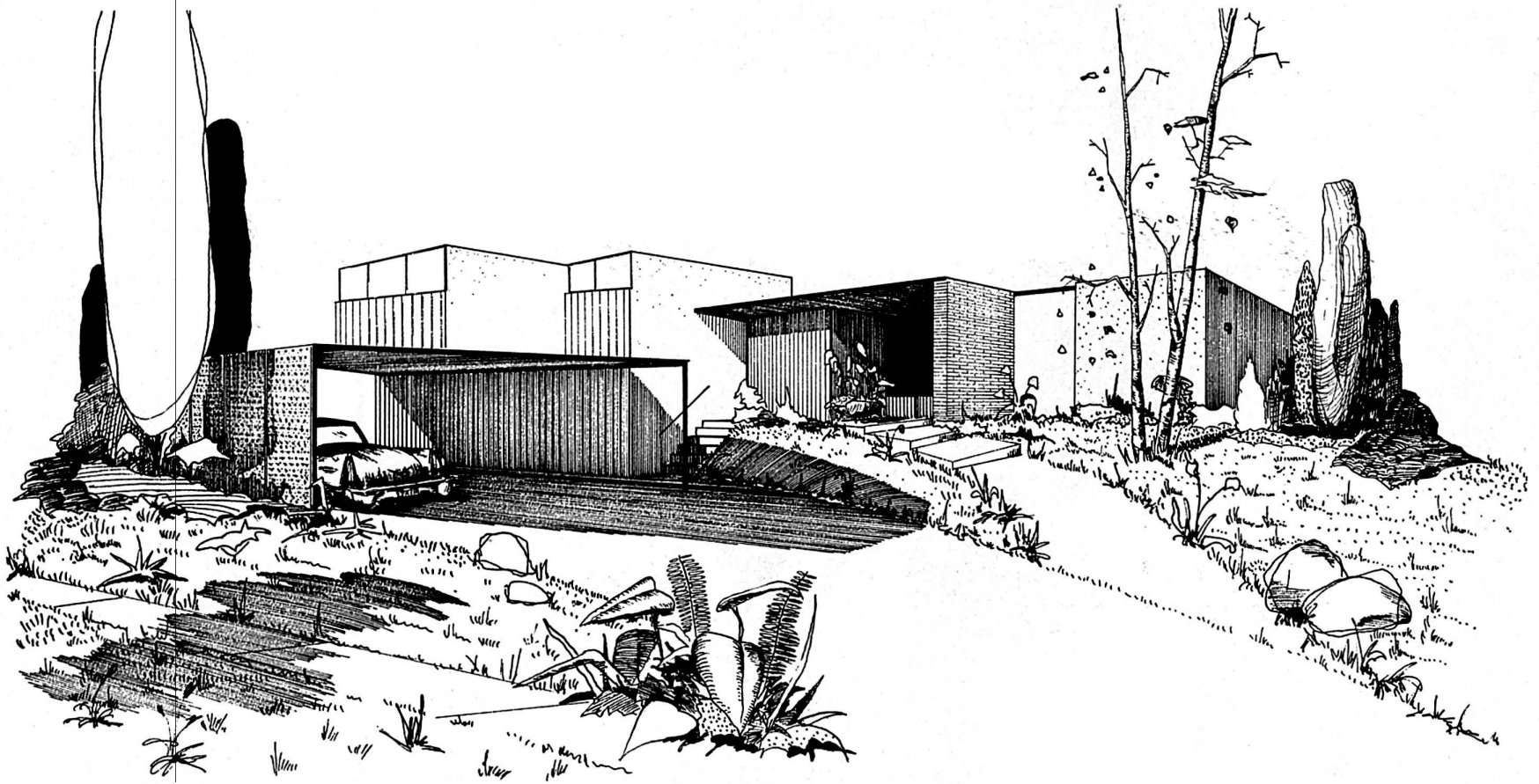
PHOTOGRAPHS BY JOHN HARTLEY



Cabinet-partition separates working area from living areas, with drafting table in back of it; both are walnut. Handwoven rug in natural linen.



Travertine backscreen of fireplace; the terrazzo floor is a mixture of gray, black, green, red and white chips; the table has a walnut and maple top and aluminum legs; the seating pieces are walnut and aluminum, upholstered in aqua, orange, purple and natural linen.

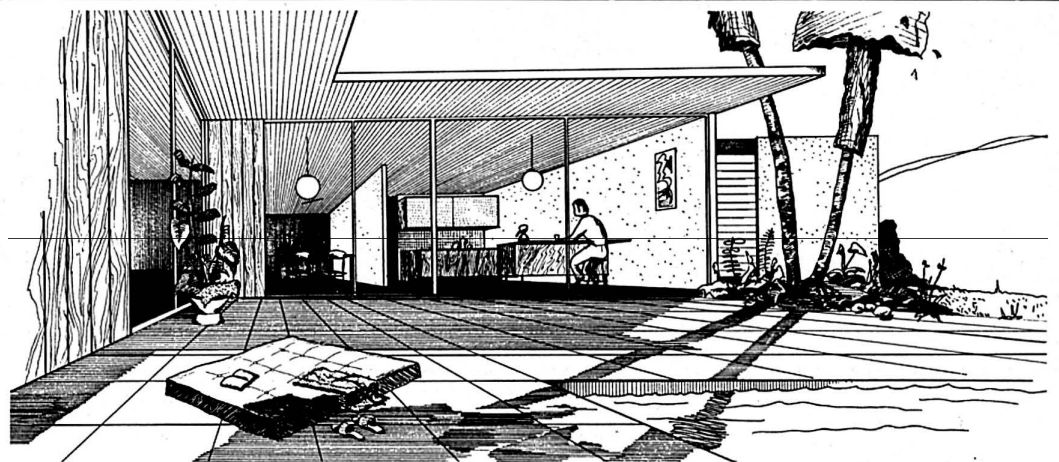
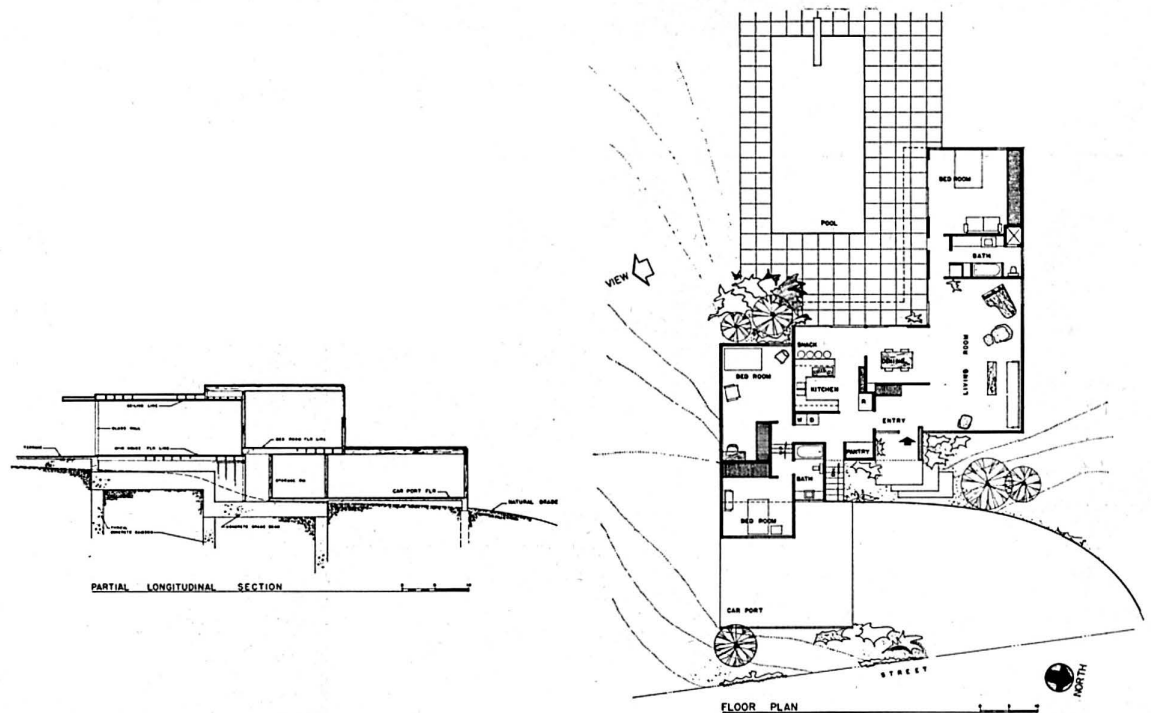


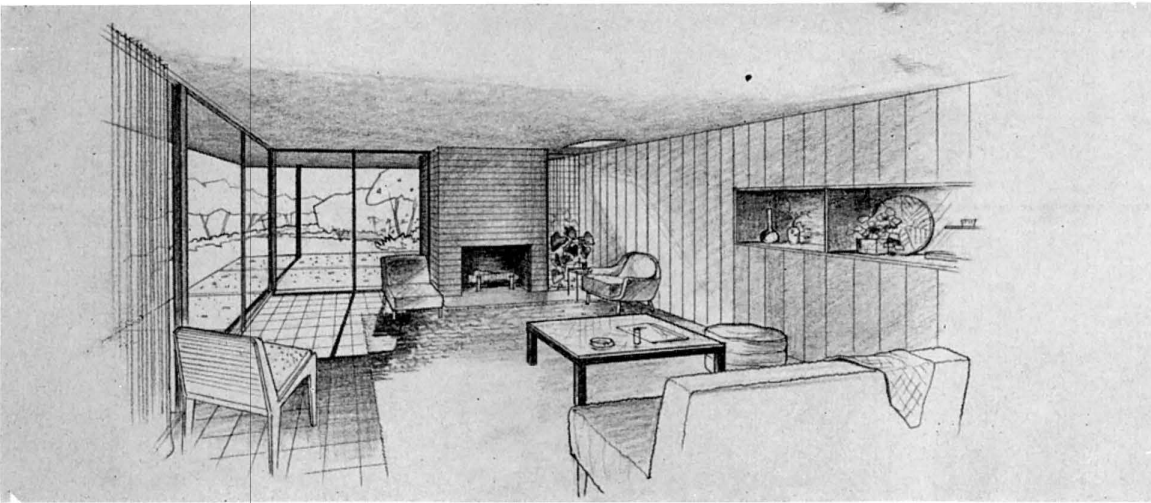
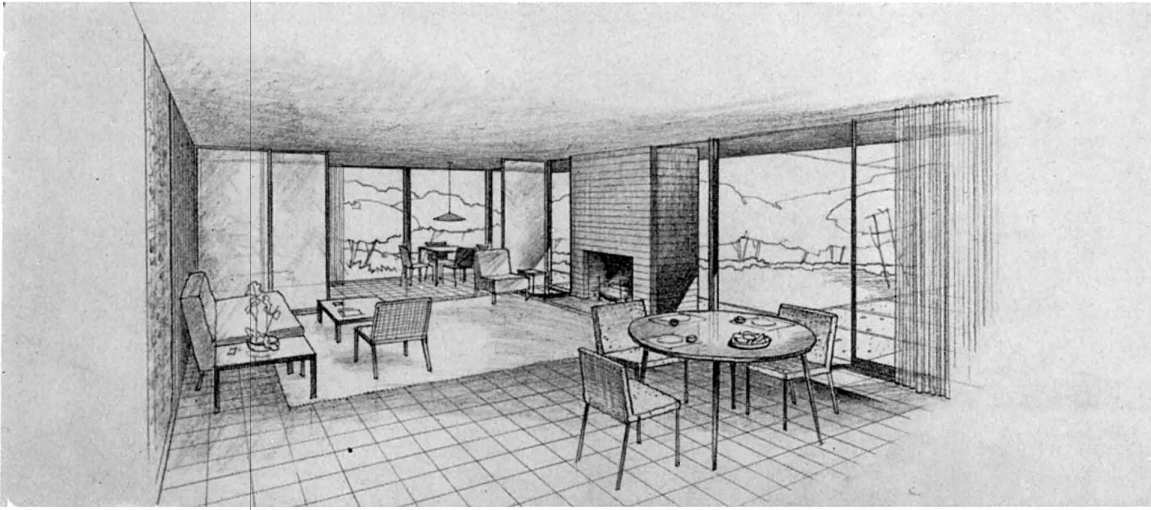
This house was developed for a typical hillside "stepped" site on which several important conditions prevailed: first, a broad view overlooking the neighborhood below, and a great deal of greenery, trees, shrubs, and planting; and second, a usually consistent breeze against which it was necessary to shield all outdoor activity. With careful planning, it was possible to orient the house so that these outdoor activities would have a maximum of sun, light and warmth.

The site was cut in two distinct levels, and it became apparent that by working with the two elevations the architect could provide the carport and driveway with a minimum incline and, yet, set the house back far enough to create an adequate approach. The flat roof tends to accentuate the high mountains and tall trees nearby while providing the needed shelter and shade with a minimum of bulk. The lack of any eave projections on the north and east or front elevation further simplifies the design of the exterior. The selection of various materials with relationship to one another was made and they were placed in areas and planes with constant consideration of texture, natural color, harmony and compatibility.

The separation of the master bedroom from the children's room will give privacy to the parents who sometimes work late into the night. The master bathroom has been made accessible to pool activity, and for the use of guests. The openness through the kitchen, dining and living areas accentuates spaciousness in a relatively modest total area of 1680 square feet. The other rooms are large but not wasteful of space with the minimum of halls and unlivable corners. A well designed perimeter heating, one-inch insulation on the roof, large overhangs to control the hot summer sun are all factors contributing to low maintenance.

HOUSE BY MARVIN M. BECK, ARCHITECT





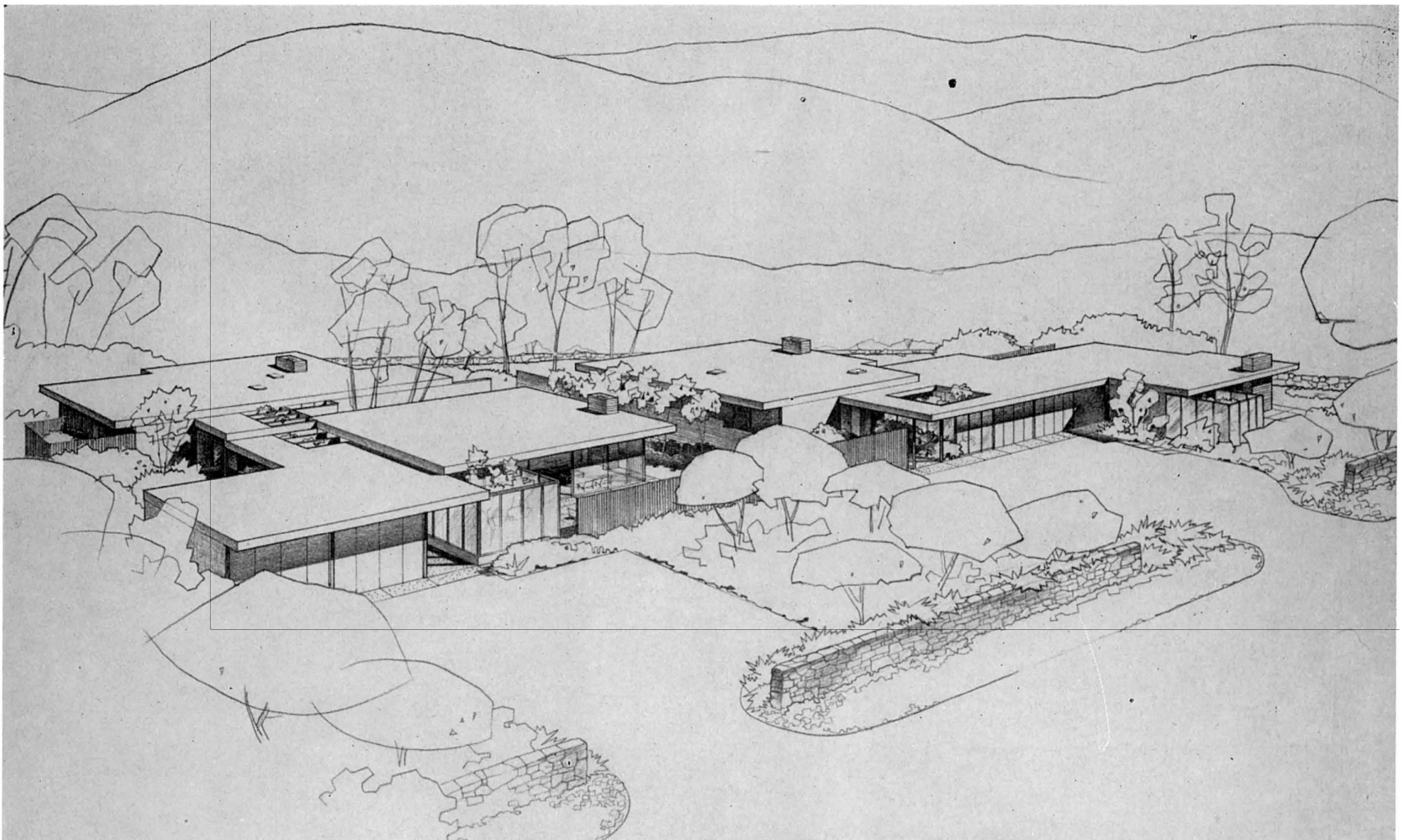
Essentially these are two duplexes, except that each unit is entirely private, and each has a patio and garden. There is considerable duplication of plan, structure, openings, cabinets, etc., to keep the cost minimum. The problem was to solve two parallel schemes for two women, each of whom wished her own special living unit, with an attached rental unit. The whole development is designed as two closely related, but still separate, projects, and they are to be constructed simultaneously.

The site is fairly level, with a stone baranca or drainage channel at the back, and there are stone walls along the front. There is a good high-mountain view to the rear and there are fine oaks nearby. The property is situated in a rather exclusive neighborhood and is zoned for multiple dwelling use. Adjoining is a pleasant shopping district. If the occasion should ever arise, the units are so designed that they could be put to other uses with only minor alterations.

Construction is of light wood framing, with metal connectors to provide flush surfaces, with exterior plaster, drywall and wood finishes, and transite eave fascias; floors are cork, vinyl and carpet, over concrete slabs; exterior openings have sliding aluminum units, glass louvers and fixed glass; perimeter heating is under the slabs; concrete units are used for chimneys and certain garden walls; other exterior screens and fences are wood frame with plastic panels and split wood; exterior paving is exposed aggregate concrete.

HOUSE BY THORNTON M. ABELL, ARCHITECT

DON AMENT, ASSOCIATE



WEEKEND HOUSE

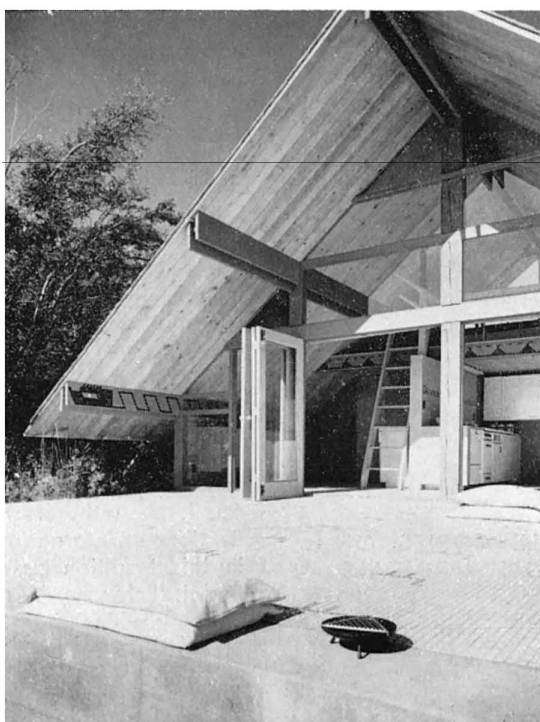
BY PAUL THIRY, ARCHITECT



The site is in the middle of a valley, adjacent to a mountain-fed creek, with the nearest neighbor quarter of a mile away. There is an open view to fields and snow-capped mountains. The house has been designed for minimum housework and maintenance, and has been kept relatively small for this purpose. There are no closets; everything has been calculated to avoid the accumulation that results from the mustiness of a house that is closed for a large part of the year. Basic small-size utilities are permanent fixtures. The interior finishes, particularly the Mosaic Tile floors and walls, are an important part of this objective. When the house is in use, living is mostly out-of-doors—fishing, hiking, hunting, lounging.

The house has been developed as a kind of headquarters and is divided into the kitchen-sitting area and the clean-up, dressing space. The adults sleep on the bedroom balcony, the two boys in a plastic-roofed house at the edge of the terrace. Tools, food in storage, etc. are kept in a pump house which also contains the water tank, and work bench.

The construction is mill type 2x6 T & G roof frame, asbestos shingles, walls stud, Fiberglas insulation, field stone veneer, or glass. The floor is a concrete slab over a 6" gravel fill with a ceramic tile surface. There is electric radiant heat with "Heatsum" cable in the slabs. The painted designs used on the house and in the Mosaic Tile work are taken from the work baskets of the Indians of the region. A wide terrace continues the entire tiled floor surface down to a mirrored pond across which are concrete steps and stones.



ARCHITECTURAL BOOKS

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Now, for the first time, this book, written by a practicing artist who created the world's largest cantilevered mosaic, reveals in easy to follow text and step-by-step illustrations how to design and make mosaics. More and more architects are making use of colorful mosaics to break down the monotony of blank facades and this book contains examples by Gino Severini, Juan O'Gorman and other outstanding contemporaries. Filled with fascinating photographs, every phase in the creating of mosaics of outstanding beauty is shown—from large facades to table tops—COURSE IN MAKING MOSAICS is a high-level book of instruction.

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A summation of the work of Nervi, master of the large, thin-shell concrete structure, covering forty years of his work. 136 pages of text and 140 photographs and plans reveal much valuable information on ferro-cemento structures along with Nervi's fundamental ideas on architecture and engineering.

NEW GERMAN ARCHITECTURE

by H. Hoffmann, K. Kaspar and G. Hatje

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A survey of the best German architectural achievements since 1945 shows how the Bauhaus traditions of the 1920's—represented by Gropius, Mies and Marcel Breuer—was reactivated after World War II. 134 new German buildings are shown in 300 half-tones and linecuts and include factories, universities, apartment houses, offices, small houses, etc.

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BOOKS

ROBERT WETTERAU

THE TAO OF PAINTING, by Mai-mai Sze (Bollingen Series XLIX, Pantheon Books, 2 volumes \$25.00)

A sumptuous publication and expert and scholarly explanation of the tao or "way" of Chinese painting. The basic beliefs in order and harmony of nature in which painting was never dissociated from the tao of living are discussed at length by Miss Sze, along with the disciplines, traditions and canons that are given as background to the MUSTARD SEED GARDEN MANUAL OF PAINTING (now translated into English for the first time.) The materials and colors of Chinese painting are described in detail showing their interdependence and application in flexible order in the flux and mutations of nature from which evolved four principal classes of subject matter: Landscape, Man and Things, Birds and Flowers, Grasses and Insects. An analysis of basic terms is given along with pictographs and ideograms to illustrate the meanings of the terms of Chinese painting. Twelve of the thirteen books of the MANUAL are shown in 400 illustrations in this most remarkable demonstration of the technique of the brush. There are also eleven collotype illustrations of Chinese paintings in American collections, two of them large folded plates in full color. A magnificent book.

CONVERSATIONS WITH ARTISTS, by Selden Rodman (The Devin-Adair Company, \$4.00)

There is little here in this series of visits with 35 American artists that has anything to do with art. It is a display of sleeve-pulling in which Mr. Rodman succeeds, unfortunately, in getting artists to speak of their own work and to offer their opinions of each other. It seems unlikely that much of this gossip would have ever seen the light of day had the artists themselves been permitted to do the writing. Mr. Rodman states that he neither takes shorthand nor uses a tape recorder. Either method would have provided more accurate statements and less biased journalism. Lucky are the artists who did not contribute to this symposium. If Mr. Rodman is to continue as a reporter he should take a course from Janet Flanner or Rebecca West. THE ARTS OF JAPAN: An Illustrated History, by Hugo Munsterberg (Charles E. Tuttle Co., \$7.50)

Mr. Munsterberg's new history deals with Japanese art of all periods from prehistoric times to present day and included in each period is a section on crafts as well as fine arts. Whereas most previous histories have ended with the death of Hiroshige, this new and authoritative survey is completely up to date with much new material. The book was handsomely printed in Japan and contains 121 plates of merit, 12 of them in full color. Dr. Munsterberg, an eminently qualified writer has taught at several universities and is now at Hunter College, New York.

THE WORLD OF ABSTRACT ART, edited by the American Abstract Artists (George Wittenborn, Inc., \$8.50)

Fifteen essays on world-wide movements in the field of "Abstract Art," reporting developments in England, France, Germany, Italy, Latin America, pre-1914 Russia, the United States. This combination history and analysis of such movements as Constructivism, neo-plasticism, Dadaism, Abstract Impressionism, post-cubism, non-objectivism, and such phenomena as tachism and pure painting, etc. has been written by Michel Seuphor, Hans Richter, E. Pillet, Victor Pasmore, Sabro Hasegawa, Will Barnet and others and was published in conjunction with the American Abstract Artists' 21st Annual Show recently held in New York. The volume includes 57 color plates and 162 half-tone illustrations. While some of the writing is lucid, notably that of Hasegawa, Barnet, Pillet, there is much verbal hash here which needs a semantic and philosophical approach to make it more meaningful. Another difficulty in so brief a survey lies in the presentation of such a vast number of artists.

NEW GERMAN ARCHITECTURE, selected by Gerd Hatje, Hubert Hoffmann, text and captions by Karl Kaspar (Frederick A. Praeger, \$11.50)

The first post-World War II survey of architecture in Germany reveals the stamp of Gropius, Mies and Breuer. The Bauhaus movement has left its mark and the majority of buildings, large and small, even the best of 400,000 building per year seem pat reflections of International Style architecture. There is however a break in this tradition as seen in the excellent work of Egon Eiermann, Rudolf Schwarz, Warner Gabriel, Heinz Rasch and a few others. There are 300 half-tones and line cuts.

THE NUDE IN ART: A Study in Ideal Form, by Kenneth Clark (Bollingen Series XXXV, 2., Pantheon Books, \$7.50)

Sir Kenneth Clark aptly delineates the difference between the naked and the nude in his study of changing ideals from the Greeks to Picasso and Brancusi, providing a fascinating discourse on Apollo, Venus Coelestis, Venus Naturalis and their embodiments of energy, pathos, ecstasy and humility. There are some 300 well-chosen illustrations interspersed in a beautifully written text to provide a mine of information for student, teacher, in fact anyone interested in art. Highly recommended.

WORK PLACE FOR LEARNING, by Lawrence B. Perkins (Reinhold Publishing Corporation, \$4.00)

"To design for learning is to seek fitness, order and beauty, and to place them in the service of those who learn, as well as those who teach."

Lawrence Perkins, one of America's outstanding school architects was commissioned by the Libbey-Owens-Ford Glass Company to write this book. A belief in the importance of the physical environment to learning prompted the commission. To illustrate the importance of the proper setting for learning, we are given a picture tour of outstanding examples. The 96 large photographs, 18 of them in color, should inspire school boards, parents and architects. A bargain at \$4.00.

RICO LEBRUN—JULES LANGSNER

(Continued from Page 21)

which flow moving undulations of multihued tones.

In spite of this infusion of color, the drawn image remains integral to Lebrun's mode of vision. Lebrun the dramatic imagist has re-emerged. The image may be disintegrated, fragmented, pulled out of its socket, no longer centered upon specific gesture. It is an idea entity that Lebrun is after. That idea is to propel the spectator into the picture—to do away with the detached observer. No attempt is made to duplicate anatomical data. Forms may be transparent, stratified, punctuated into surface rhythms. A fragment may heighten tactile sensations if by so doing the viewer is sucked into the picture. Draughtsmanship is subordinated, or more exactly, fused with color, space, movement.

It would scarcely be wise, let alone safe, to predict the next step in the development of the art of Rico Lebrun. The creative daemon is not likely to tip his hand in advance. Now in his late fifties, Lebrun is functioning at full creative power. This, however, can be said, Lebrun has, with his recent paintings of the *Crucifixion*, mounted onto a new, and visibly higher, platform. The pictures will survive in their own right, whether or not they represent a culmination of a direction or an open sesame to still another constellation of paintings. Meanwhile I am tempted to nail a sign to the studio door. It will read—ARTIST AT WORK. DO NOT DISTURB.

OFFICE BUILDING—GRUEN AND ASSOCIATES

(Continued from Page 12)

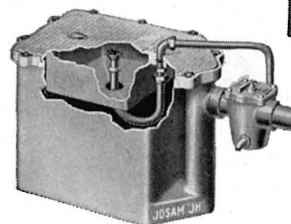
thermore require some means of tempering excessive sunlight. It was felt that tinted heat-resistant glass would only be a partial answer. Knowing also that from an air conditioning standpoint, the use of non-openable windows would be the ideal solution for the exterior glass, the necessity for providing a means for easily washing this expanse of glass from the outside became evident. The final design of the exterior wall treatment has provided solutions to all these problems.

The exterior facing of the building on the east and west sides is built up of a series of aluminum frames, shop fabricated and attached to the cantilevered edges of each floor. Within this aluminum framework fixed glass panels are inserted, clear glass above a 3'-0", sill line and clear wire glass below. Over the floor edges into this same frame are inserted panels of colored obscure heat resistive glass. From each frame mullion, cantilevering out at the ceiling line approximately 3'-0", project a series of aluminum outriggers which support a continuous extruded aluminum fascia. To this fascia are attached vertical aluminum louvers covering the entire east and west facade. The louver glades are preset at such an angle as to cut off the low glaring sun from these two directions, allowing the entrance of north light only.

By locating the sun control louvers away from the building the greatest proportion of heat rays are stopped before they reach the skin of the building. It is estimated that the introduction of these louvers has made it possible to reduce the air conditioning load by approximately 80 tons.

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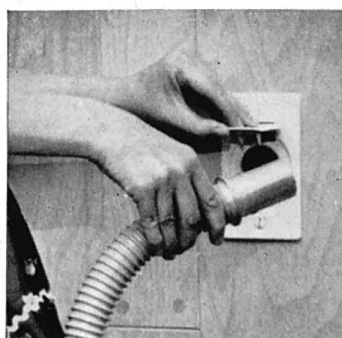
By CRAIG ELLWOOD ASSOCIATES
for Arts & Architecture Magazine

The need for a low-cost, convenient, highly-efficient central built-in cleaning system for homes and commercial use, has resulted in the development of the new "Central-Vac." To operate it, you just plug the hose into the room inlet. There is no machine nor electric cord to lift or pull around and you have efficient vacuum cleaning without dust or noise.

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The parking garage of reinforced concrete construction adjoins the main office building to the north. Five levels of parking are provided with spaces for 357 cars. Direct access to the office building is provided from each level. The driveway ramps have been made as short as possible by means of a staggered floor system which requires that each ramp rise half a floor level.

MUSIC

(Continued from Page 10)

thin out the resonance.

Examination of piano literature has led me to believe that meantone tuning survived as the common tuning of Viennese instruments until the early lifetime of Beethoven. Various types of well-tempered tuning, especially that mathematically determinable type possibly originated by J. S. Bach and usually linked with his name, may have survived into Beethoven's middle years. By the time of Schubert's short maturity and in the works of Chopin the free use of the extreme key signatures tells us that the manner of tuning known as equal temperament, which we retain today, had triumphed. In equal temperament all intervals are equal, each including a like percentage of dissonance. Thus all keys are in effect the same, whereas in well-tempered or meantone tuning each key comprises a distinct scale of unequal intervals.

Since the piano is less rich by half in overtones than harpsichord, though the tone is supplemented by the resonance of the undamped strings when either pedal is used, the tendency of piano composers

has been to make up the difference by more massive and involved vertical harmony. Chords on the harpsichord or early piano are richer when spread, broken, or arpeggiated; players on the late grand harpsichord may soon have emulated the much admired unison attack of the new string orchestras; by the time of Beethoven the single-struck tone predominates. Music for harpsichord was an art of independent line proceeding into chords; music for piano or orchestra is an art of harmonically governed chords proceeding into line. At the present time we are nearing the end of the curve, our interest in linear music and the instruments or extra-harmonic systems designed to produce it steadily increasing.

When harmony was no longer differentiated by the uneven intervals built into the meantone scale, which justified long passages in a single key with slight modulation, composers soon became ingenious in exploiting more extreme modulations and contriving deliberate dissonances to break up the prevailing uniformity. The acciaccatura, a melodic accent, was displaced by the dynamic sforzato, a vocal by an orchestral effect. Berlioz summarized a new art of color in orchestration, Litz adapted it to the piano.

Apart from its inflexible pitch and tuning, the piano has some of the advantages of the human speaking voice. To go beyond the mezzo voce range of commonplace speaking, one must pass through the unnatural zone of virtuosity. There everything has to be made at first as false as a picture thrown on a screen. In this zone of false values all truths are distorted. Here the majority of talented pianists go wrong, imitating the false public manners of virtuosity as an actor may imitate the public manner of the stage. By a painful effort of ethical integrity and esthetic concentration the values must be re-discovered and set back into a true order. It is a new order, and its dimensions are not ordinary dimensions. It is now a world of dramatic exaggeration, where voices speak out loud what they would seek to hide; of poetic declamation, where virtues, vices, truths, and falsehoods proclaim themselves; of aural vision, where sound locates conceptual dimensions; of a basalt abstraction, the invisible and the hidden projected with the seen. It is the world of art and beauty, where most of us are afraid to enter, until it claims us.

While the human voice can convey, if not usually control, minute variations of pitch and intensity, the piano has only its fixed pitches and the dynamic intensities released by the free-swinging hammers. "Touch" as a controlled phenomenon does not exist in piano-playing. Of all the keyboard instruments only the clavichord has immediate control of tone by touch. The pianist must control tone by the relative speed with which he throws the free-swinging hammers, that is, by the speed and depth of the finger-stroke on the key, a matter of extraordinarily fine muscular distinctions; and he must choose by anticipation the exact moment when the hammer will strike the string. He must "feel" the tone by muscular and mental concentration when he strikes. A gandy-dancer has more control of his sledge beating the rails than a pianist of his felted hammer once the mechanism has been tripped.

Piano-playing is an exercise of fine dynamic distinctions by the projection of relative intensities and durations of timbre into relatively divided aural space. Tempo and beat exist only to guide the player, as a graph to indicate the direction and values of the curve. Altered rhythm and rubato are the two modes by which aural space may be divided to free the audible discourse from the tyranny of beat. Altered rhythm has to do with the relative proportions of intervals, silences, and the notes bounding them, a mode of inflection determinable within certain rules. Rubato has to do with the elastic expansion or contraction of phrase or passage, each interval or silence a little wider or narrower than the last, proportional to the length of the note, governed by emotional authority, having no rule but that the time must not be lost.

The technique of playing the piano consists historically of either one of two procedures: it may be played entirely with the fingers or by an interlocking combination of fingers, hands, arms, and back. The former technique stems directly from that used for harpsichord and clavichord; it is still used for organ. The latter technique was invented by pianists.

When Clementi and Mozart competed together before the Emperor, on a piano with several sticking keys, the new style of playing, conceived for piano, encountered the older style derived from clavichord. The genius of the older style, apart from improvisation, was in reading and interpreting music at sight, an art requiring deliberation and, by "good taste," which includes altered rhythm and embellishment, producing an idiomatic discourse. The genius of the new style,

like bel canto singing, which Clementi took for a model, was an art which could be applied in bringing music to performance. The older style, though much influenced by Clementi, continued through Beethoven and Schubert; there is more than a little of it in Chopin. The new style brought forth Czerny, Weber, Field, and Liszt. Curiously, the new style exploited the harpsichord anomaly of the arpeggiated bass, derived from continuo-playing but given an unprecedented range by the new technique. The older style spoke with the fingers but held the body stiff: fingers obeyed thought; thought was in "good taste." There had been at the beginning of the harpsichord period a freedom of the body, among the Elizabethan virginalists. This release came in the newer technique, a physical instead of mental grace, coupled with subjects fiery, melancholy, and romantic. So we link John Bull with Liszt. We may also, forgetting comparative chronology, link Gibbons with Bach and Byrd with Beethoven, but that's another story.

After their appearance before the Emperor, Mozart, contemptuous and no doubt a bit jealous, disposed of Clementi: "He has great facility with his right hand. His star passages are thirds; he is a mere *mechanicus*." In Vienna a mechanical figure, life-size, playing a harpsichord, was on show. Mozart implores his sister, who is reading Clementi sonatas, that "she may not spoil her quiet, even touch and that her hand may not lose its natural lightness, flexibility and smooth rapidity . . ." For an equivalent comparison, less unfair to Clementi, play in succession one of the Mozart sonatas recorded by Landowska and a Clementi sonata recorded by Horowitz.

Landowska has recorded the Mozart Sonatas in B flat (K 333), in D (K 311), in E flat (K 282), and in G (K 283), the A minor Rondo, and a little set of Country Dances (K 611) I have not before heard or seen. The pace is slow by our habitual standards for Mozart but never dragging, as Landowska sometimes drags Bach or Handel. Nearly every movement is repeated, with variation of passages, cadences, and added embellishments. So much has been added to the first movement of the E flat Sonata that a separate edition will be published. The tone is not large—do not turn up the volume—but the variety of registration among the voices at all times, with a minimum of pedal almost secretly and always discreetly applied, reveals the tradition of the harpsichord. To control a modern piano in such a manner using a technique almost exactly resembling, by Forkel's description, that of Bach demands an almost fabulous muscular ability—try it!—and Landowska is near eighty. Bass accompaniments move softly as winds or cello through the more sharply struck upper outlines. Melodic accents are stressed, as Leopold Mozart wished it, by a slight crescendo of the tone. Since a piano action will not allow a crescendo on the tone—Leopold Mozart was writing of the violin—this brief increase must be an illusion, a slight broadening after silence, an anticipation amplified by a succeeding silence, a touch of the pedal, never, unless the occasion calls for it, a dynamic contrast by heaviness or hardness. Intervals are differentiated and pointed by constant altering of the rhythm. It is expressive playing, intellectually disciplined, never romantic. Not so much that every tone is heard; it is comprehended by the hearing mind. Withal there is the legato, work of fingers more than pedal, firm as a cable within the open play of the design.

I remember hearing Hofman begin a recital with the Mozart A minor Rondo, so smooth and secure in its immaculate conception the human ear could scarce contain it. Such is, at its best, the manner of playing Mozart to which we have been accustomed, an ostentation almost without discourse. Landowska's Mozart recordings are all otherwise, as informal, as careless of the obvious, and occasionally of the printed indications of the ur-text, as if one heard them played by Mozart.

For comparison, as a curiosity, let me recommend that you try a Westminster record: Paul Badura-Skoda playing the Mozart Sonata in A and the Fantasy and Sonata in C minor on a Walter piano of the type owned and preferred by Mozart. I have not been able to find out whether this piano has been rebuilt, how it is strung, or the condition of the soundboard, which lacks resonance. The playing attempts an approximation of the period manner, but the habit of the modern pianist to produce accents by weight often reasserts itself. Badura-Skoda plays less slowly than Landowska but drags more often. He does not know how to vary and intensify by altering the rhythm to point the intervals. His registration among voices is indecisive, muddy, and seldom sustained. The performance as a whole is no better than average for Mozart. Connoisseurs may value the record for two reasons: first, that it is played on an authentic Walter

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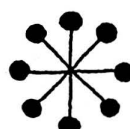
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instrument in reasonably good condition for its age; second, that it uses in the *Turkish March* of the A major a drum stop, a hammer beating on the bottom of the soundboard, rather like a tambourine. This authentic "Turkish music" is worth hearing.

With her album Landowska has prepared a little record for critics, in which she discusses her manner of playing Mozart's music. Go at once to your record dealer and ask to hear it. The company calls it a collector's item, and it is. It is not for sale and should be. It is the most sensible brief talk about the playing of eighteenth century keyboard music on piano that I have heard or read.

I did not hear John Browning play while he was a student at our own neighborhood high school in Los Angeles, though I was told about him. I was told also that he carried a briefcase and got consistently high grades, that he practiced all the time. A year ago I listened to him broadcasting Rachmaninoff's "Rhapsody on a Theme of Paganini" with the New York Philharmonic-Symphony. It struck me that, besides having a technique to compete with Arthur Rubinstein, he was musically aware of each phrase he was playing. Afterwards I read of his competing in the Brussels Concours, coming off second to a Russian, Vladimir Ashkenazy—as some years before, in another Concours, I believe at Warsaw, David Oistrakh, the violinist, came second to Ginette Neveu.*

The recital I tell of was the third program in the concert series at the Los Feliz Jewish Centre. The recital hall is a bare, brick-walled room, hung on this occasion with pictures of an art exhibition. Since I was there last, a wooden platform has been installed for the musicians, of particular benefit for the piano. The resonance of a keyboard instrument comes not only from the soundboard but from the entire instrument, frame and legs, from the floor beneath it, and to some extent from any resonating area beneath the floor. With a raised wooden platform this last resonating area can be significant.

John Browning pleased me from the moment he entered the room. He is tall, slender, dark, and handsome, with that expression of pale, withdrawn concentration which recalls the early portraits of Liszt, the mouth full and almost feminine in shapeliness but firmly anchored at the sides over a positive chin. He went almost directly to the piano, relaxed, fixed the first measures in his mind with a tilt of the head that just missed being pretentious and struck cleanly and firmly he opening chords of Bach's C minor Partita. I would have preferred that he break or spread them, a much grander effect, if rightly managed, but I was content to allow his privilege of remaining within the pianistic convention.

Here our disagreement ceased, and I settled back to enjoy some of the best Bach playing on piano it has been my privilege to hear. From the sharp-struck, urgent Adagio the Andante proceeded in a long line of untroubled movement; and then the Fugue came in at high speed with an absolute clarity, a lack of rush, and complete independence between the hands. Not a note was missed or, what is more important, misplaced. In the Allemande I was charmed by the

*The first records by Ashkenazy to be released, a Concerto and Ballade by Chopin, show, as I had guessed, a tone uniformly golden, that is, lacking silver, bronze, iron, a style "purling"—I borrow the word from a review by Albert Goldberg, or, in overwhelming passages, what is called "passionate." He plays almost without constructive rubato, in strict time. These characteristics could easily win him a contest. He aims at "emotion" rather than the listening intelligence. He is the pianist for those who wish to be "carried away on a flood of beautiful tone." But—he has it.

decisive phrasing, and here as well as in the Courante by the free precision of the shakes. Being shakes they moved a little ahead of the tempo, to a termination; they were not left in the air to drop from nowhere with a bump on the succeeding note. In each movement the long phrases were intricately divided into smaller groupings, their separate articulation undistorted by any unwise effort to enforce vertical harmonic relationships or to drag the bass counterpoint after the melodic lines. There was none of the stiff, metronomic rushing with which Bach players on piano so commonly deprive Bach's longer movements of any flow or grace. This playing was easy, flexible, fluent in melody, in the retarding and moving forward of each voice. If the alterations of rhythm resembled more the rubato of a gifted Chopin player than the style used by Landowska for Mozart, the result in liberation of melody was such I could not cavil at it. Chopin learned his keyboard style from the eighteenth century, though his music is of the romantic nineteenth.

Accepting a performer's Bach, I accept his musical intelligence. If I disagreed with the terrific pace of the Courante, I could only praise the absolute rhythmic control and clarity with which Browning brought it off. Nothing was scamped, no difficulty sloughed. A Samuels, a Tureck could do no better.

Next came two Impromptus from opus 142 by Schubert. A pianist can hold a Bach Partita together, yet go soft in Schubert. Browning's playing, here as elsewhere, was on the dry side: I use the word in its complimentary sense, as for a wine. A dry player does not rely on emotional effects or mellow tone to put the music across; he relies on control, exact placement of the notes, with openness between the tones, an unfailing conveyance of tonal relationships by registration and melodic or rhythmic distinction of parts and no extra pedal.

The platform was high, and I was sitting in the second row of seats. Throughout the evening I watched the pedalling, receiving a good education in that least describable of pianistic skills. Browning uses two scales of pedalling, to produce distinct registers of tone. His left foot is on the pedal as often as the right, not for softness but to effect a clear distinction between tones produced by two strings and those produced by three. Thus he doubles the possible registers, through the complete range, from pianissimo to fortissimo. For much of the Bach the left pedal was held down; the increase of sonority when it was raised matched the increase obtained on harpsichord by doubling the stops. When enlargement was needed, it could be obtained without a percussive attack on the keys.

He used the same dry style in the Schubert, producing an immense enrichment of the broader passages. And from here on his careful control of the right pedal became more evident: half-pedallings, brief amplifications without swell, light touchings to articulate a phrase, seldom but with force a deep holding to accumulate a longer sonority. The right foot was constantly in movement. I have watched many pianists but do not recall another who used the right pedal more discontinuously.

I was not in a position where I could watch his hands; I could only hear the consequence as music. He does not cling to the keyboard or bounce away from it, that much I could see. He does not try to bind the tones together by close fingering. Instead, he accepts, like Landowska, the fact that the linking of tones in a legato must be implied rather than forced. Though his pedalling is always significant, and may vary according to the size of the room or hall, he relies first of all on the striking of the notes to govern his control of tone.

Piano-playing of this sort requires ample resonance, with inflection of timbre and a decisive recognition of the values within each of the four ranges of piano tone—in his playing, by the use of the soft pedal, there are indeed eight practical ranges. The vast majority of pianists can accommodate only to one range at a time—I am not sure whether for lack of technical capacity to control or inability to hear and recognize such distinctions. Thus the unending mezzo-voce, loud or soft, the softer tones "from the top of the keys," that is to say, without resonance because the keys are not carried through full stroke, the louder parts hard, pounding, because strength rather than comparison is being used to force tone. It is the emotion of exclamations, without verbs. By keeping the piano and forte ranges of tone separate, the player who recognizes these distinctions puts the verb in the musical sentence, the tension of comparison between two different ranges of sound. Once this primary distinction has been established, the farther ranges of pianissimo and fortissimo come more easily and, by preparation, can be carried to their extremes, the almost altogether illusionary ppp and fff.

One can scarcely talk enough about the importance of this single

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division in tonal range between piano and forte or cheer enough when it is managed as completely as John Browning does it, using a full-bodied resonant tone at every level. The little entry of the distorted *Marseillaise* at the end of Debussy's *Fireworks* was evoked from far distance, scarcely to be heard yet resonant. In the Barber Sonata, composed for Horowitz, which heroically ended the program, Browning lacked nothing of the powers of his great exemplar. Through the most violent passages of repeated, massive chords, he did not pound. I do not care for this Sonata, though it is perhaps the best work Barber has composed. His music can be as emotional as a dog barking at night, without speech.

Indeed, one cannot; one can only testify: this was done, and this is how it may be done. All of these fine distinctions Browning directed by the deep, incisive stroke of his fingers, the concentrated bearing of his mind on every note. The worn B flat minor Sonata by Chopin came to fresh life, the final movement with the hard passion of a pathetic emotion tragically realized. In the Debussy group I was especially pleased by the avoidance of any concessions to sweetness. The Barber Sonata was brought off with a great outpouring of volume. Contrasting registers used for the two styles, an expanded piano for the Debussy, an enlarged forte for the Barber, permitted a great variety of timbre and modification of volume, revealing minute differences within the prevailing scope of sound.

All I have so far written about piano-playing came to focus in the single encore, the D flat Nocturne by Chopin. In tone dry, firm, with no unnecessary softness, the great design of this Nocturne, so generally lost in flaccid sweetness, was projected to the utmost dimensions, the curve expanded by exact rubato, the finer lines of the embellished passages laid in like silver. Failure in any dimension would have exposed the virtuosity of the conception, but it failed in none. Such playing cannot be the work of habit; each performance must be made fresh by the utmost concentration.

Ah, youth, you may exclaim, when everything may be newly mastered and made fresh. Maturity, becoming habituation, distraction, or weariness, may destroy such gift. The demands of modern concert career, with its unceasing rewards for appearances, put a premium on reiteration at the expense of re-creation. Why learn new music, why precariously enlarge the repertoire, when the public, or its agents, the promoters, endlessly accept and even urge preference for the same few standard pieces? Publicity and promotion, accuracy and display at the instrument can trick the captured audience to easy applause. Why labor for discrimination or dare for an enlarged expressiveness, when the least failure in realizing what is intended will be reported as incapacity? Why play for the smaller audience, when the larger will suffice? I have no answer.

It is for the artist, his physical endurance, the firmness and durability of his concentration, the measure of his requirements of himself, to determine the answer or be engulfed in his success. Amid the confusion of public enthusiasm for what he can give too easily he must learn to hold back, to rest, to satisfy himself rather than his agents, as he must continue widening his repertoire and his experience. When he ceases to grow, he is no more an artist.

Let us hope that John Browning will master these problems of his maturity, as he has mastered the problems of growth. At the present moment he stands alone, a prodigy of talent grown adult and released, one of the few who have made the piano a means of concentrated musical expressiveness, directed by intelligence.

*In that respect I must congratulate Glenn Gould, whose first program here, at the Pasadena Auditorium, made no concessions: 4 Fugues from the Art of Fugue and the Sixth Partita by Bach, Beethoven's Sonata opus 109, Alban Berg's Sonata No. 1.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

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(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios create movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, Calif.

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(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. —Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

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✓(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson: complete decorative service. —Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(138a) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

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(297a) Furniture: Brochure of photographs of John Stuart chairs, sofas and tables, designed by Danish architects of international renown. These pieces demonstrate the best in current concepts of good design. Included are approximate retail prices, dimensions and woods. Send 25c to John Stuart, Inc., Dept. AA, Fourth Avenue at 32nd St., New York 16, N. Y.

(300a) A new catalog, Raymor's complete collection of living and dining room furniture, is available. It illustrates room dividers, desks, chairs, chests, extension tables and numerous other units manufactured in Denmark according to Raymor specifications and American tastes. Also included are key pieces in the domestic furniture line, as well as a few accessories. Many new units are shown for the first time.

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(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference. — Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(293a) Custom Lighting Fixtures and Architectural Interior Metal Work: Manufacturers of custom lighting fixtures for banks, churches, residential, and offices. Also complete interior fixtures, desks, check and writing stands, room and office separators decorative interior murals in metal and plastic. Specializing in all metals: brass, copper, aluminum, iron, and newly developed original decorative plastics. Consultation service for design and material recommendation. Send for information and sample decorative plastic kit. Strickley & Company, 711 South Grand View Street, Los Angeles 57, California

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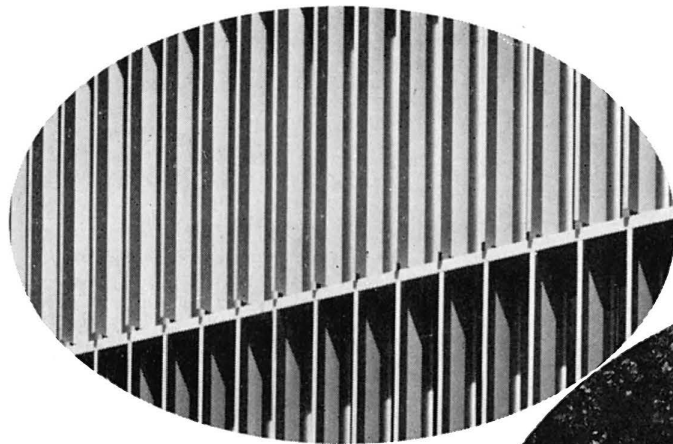
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(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

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(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table. Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505-A Broadway, Kansas City 11, Missouri.

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(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

(179a) Filon-fiberglass and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 E. Maple Avenue, El Segundo, California.

✓ (207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in

two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(243a) Send for new four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

✓ (205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(299a) Construction Plywood: Announcing a new, 34-page, four-sectioned construction guide containing full-page structural drawings that provide authoritative basic information on types, grades, and applications of fir plywood for builders, architects, engineers and building code officials. The booklet covers information on floor construction, single and double wall construction, and roof construction, while including recommendations and plywood excerpts from "minimum property requirements" of the FHA. Booklet is designed for maximum simplicity of use and quick reference, all contained in convenient notebook form, ideal for draftsmen. Sample copies available without charge from Douglas Fir Plywood Association, Tacoma 2, Washington. Quantity orders are \$12.50 per hundred.

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